

PEN-AND-INK  
NOTES

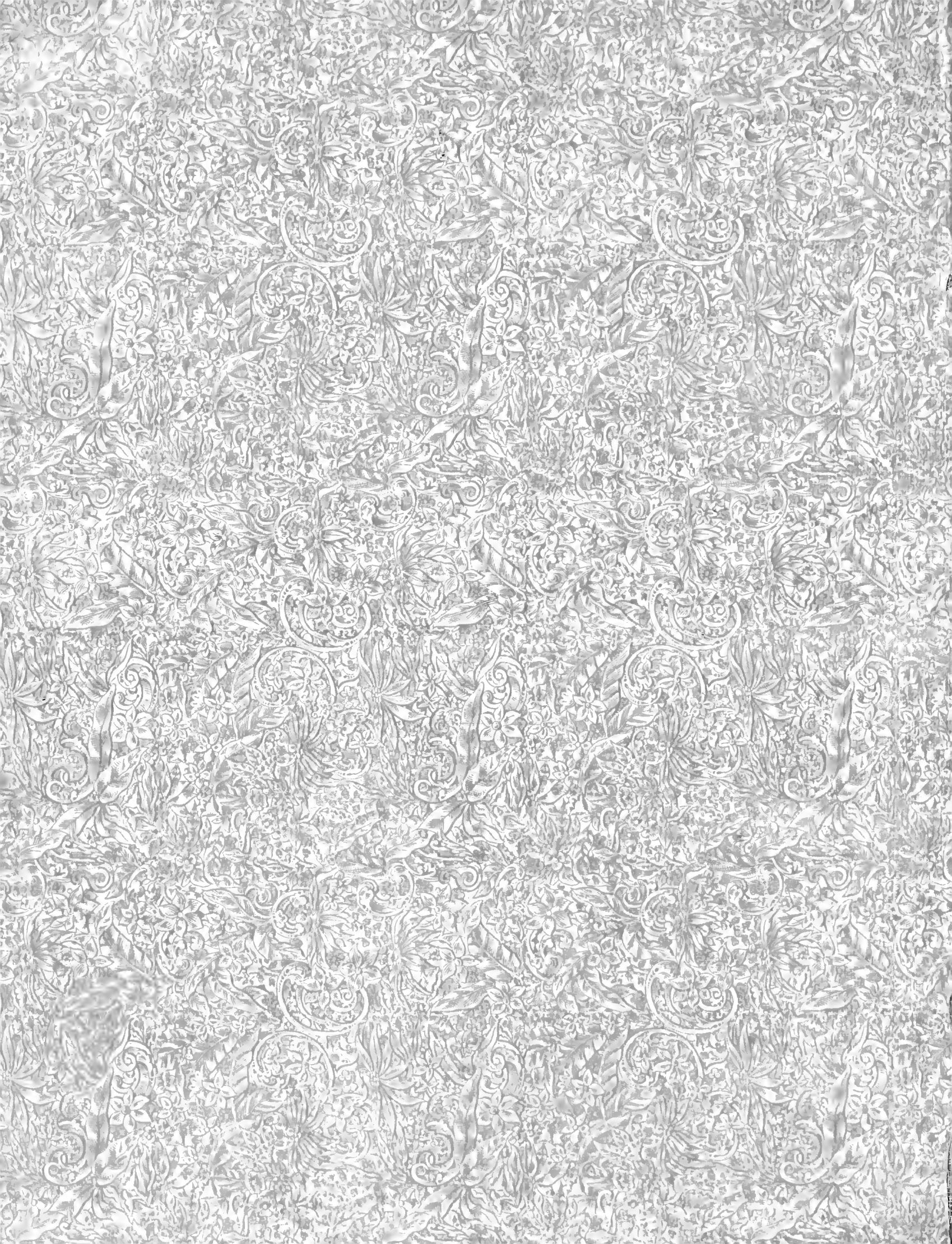
AT THE

GLASGOW

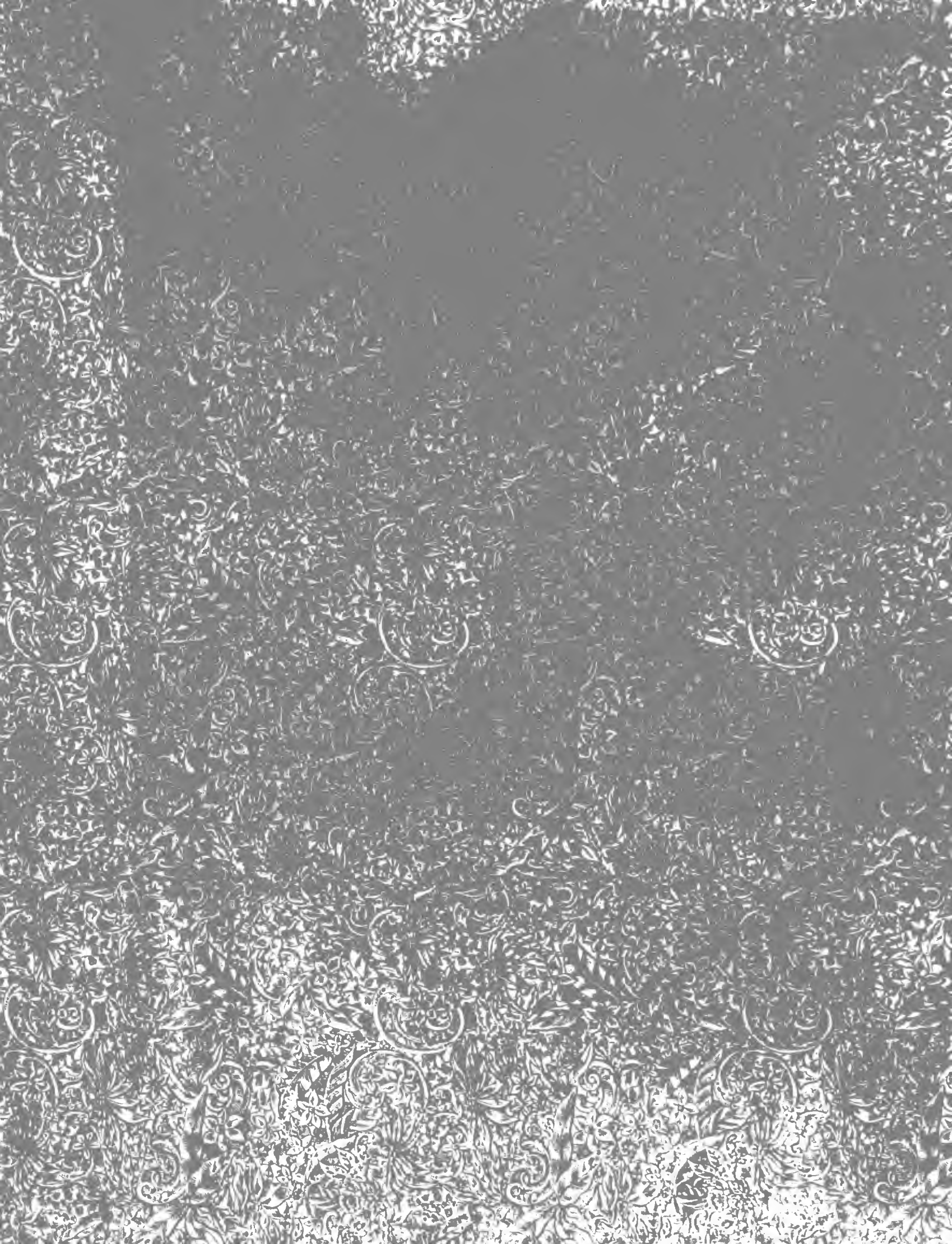
EXHIBITION

BY

T. RAFFLES DAVISON







for his and 15 plates



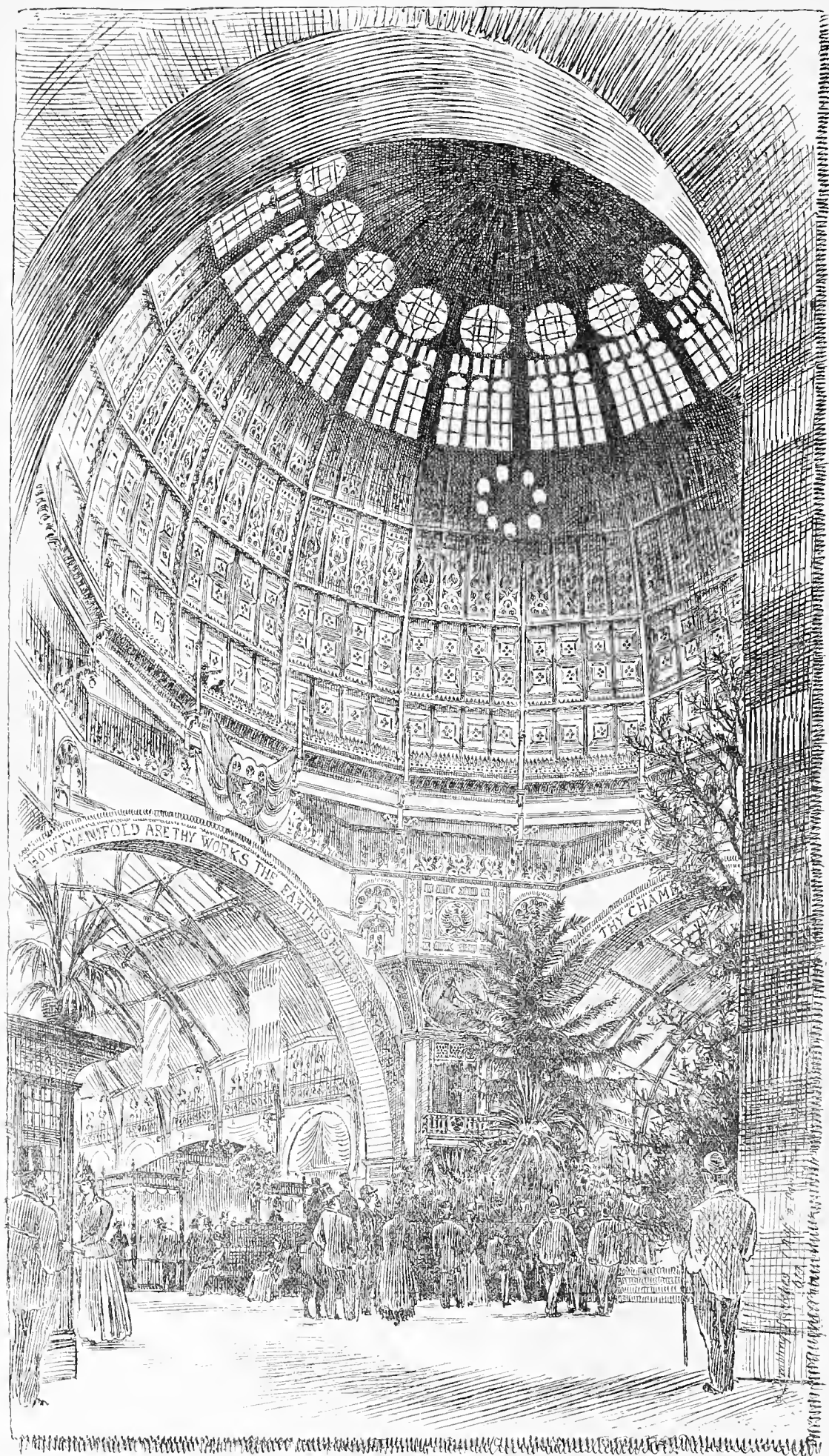
PEN-AND-INK NOTES  
AT THE  
GLASGOW EXHIBITION



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UNDER THE DOME.

PEN-AND-INK NOTES  
AT THE  
GLASGOW EXHIBITION

A Series of Illustrations

BY

T. RAFFLES DAVISON, F.S.I.A.

WITH

*AN ACCOUNT OF THE EXHIBITION*

BY ROBERT WALKER

SECRETARY TO THE FINE ART SECTION

LONDON

J. S. VIRTUE & CO., LIMITED, 26, IVY LANE

1888

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1888x  
Folio

Feet (245) 100.





This Work is Dedicated

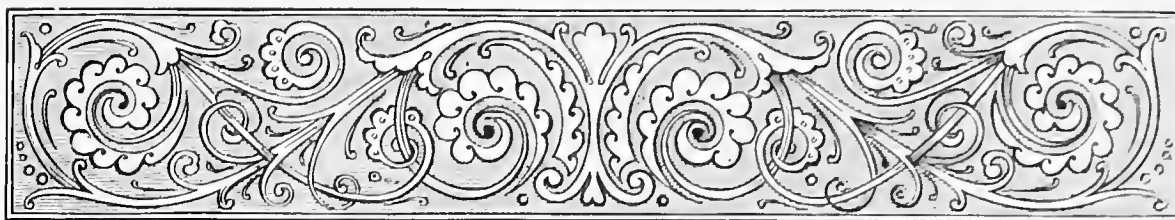
BY PERMISSION

TO

HER MOST GRACIOUS MAJESTY

THE QUEEN





## P R E F A C E .

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HIS book aims only at reproducing some of those features of the Glasgow International Exhibition which are suitable for permanent record through the medium of "Pen-and-Ink Notes," and does not profess to be a complete pictorial representation of its contents. Even within these limits it has been found impossible to do justice to the subject, but it is hoped the sketches will at least serve to illustrate the varied character of the Exhibition, and its interest and importance from an artistic point of view.

The letterpress is only "a brief chronicle and abstract;" its intention is simply to give an informal account of what constituted the leading attractions of the Glasgow International Exhibition of 1888.

I am indebted to Mr. JAMES AITKEN for the notices of the Indian, Ceylon, and Burmese Courts, and for the remarks on Music at the Exhibition; and to Mr. J. G. BERTRAM for the notices of the Canada Court and the Food Exhibits.

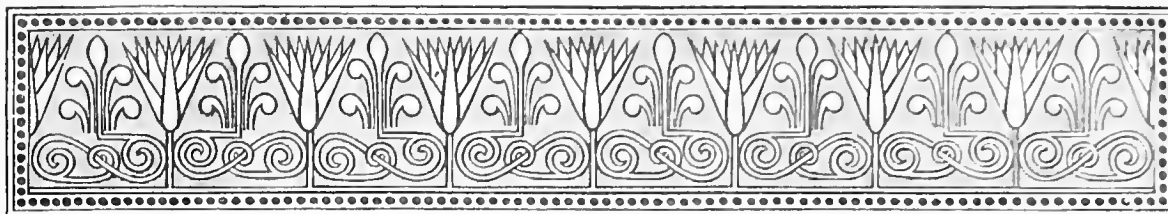
The melancholy death of Mr. Sellars, the architect, which took place whilst these pages were passing through the press (October 9th), will invest with additional interest the illustrations of the Exhibition buildings—the last important work completed from his designs and under his own superintendence.

ROBT. WALKER.

18th October, 1888.







## CONTENTS.

	PAGE
INTRODUCTION . . . . .	xi
THE BUILDINGS . . . . .	1
INDUSTRIES . . . . .	13
FURNITURE AND DECORATION . . . . .	25
CARRIAGE BUILDING . . . . .	31
SILVER WORK AND JEWELLERY . . . . .	38
TEXTILES . . . . .	39
CHEMICAL INDUSTRIES . . . . .	42
SHIPBUILDING AND MACHINERY . . . . .	45
MACHINERY SECTION . . . . .	51
MISCELLANEOUS . . . . .	54
THE FOOD EXHIBITS . . . . .	57
WOMEN'S ARTS AND INDUSTRIES . . . . .	62
COLONIAL COURTS :—	
BURMAH . . . . .	65
THE CANADIAN COURT . . . . .	65
THE CEYLON COURT . . . . .	70
INDIA . . . . .	74
THE FINE ARTS :—	
PICTURES . . . . .	77
SCULPTURE . . . . .	96
THE BISHOP'S CASTLE . . . . .	102
HER MAJESTY'S VISIT . . . . .	105
PERSONAL . . . . .	107
AMUSEMENTS . . . . .	115







## INTRODUCTION.

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THE International Exhibition of 1888 is an evidence, which all the world can read, of the enterprise and energy possessed by the people of Glasgow. All Glasgovians who have the honour of their native city at heart are proud of the success which the Exhibition has achieved, and of the public notice it has attracted. While we know well that it is not within the compass of humanity to "command success," it may safely be said that the trouble and care bestowed upon the undertaking have borne their natural results, and that these are satisfactory, because from the outset all that prudence, earnestness, and well-directed intelligence could effect, was done to ensure success. Providence is always on the side of the strongest battalions, and the promoters and managers of the Glasgow Exhibition, having trusted nothing to chance, have merited the reward that has crowned their enthusiasm and foresight.



SIR ARCHIBALD CAMPBELL,  
BART., M.P., THE PRESIDENT.

The site was well chosen; the building is skilfully designed and carefully put together; the exhibits are varied and of great interest; and on the opening day everything

was ready and in order. Of course, there is nothing perfect in this world, and people who are “nothing if not critical” are ever with us, ready to give proof of their sagacity, not only by pointing out faults that really do exist, but by proclaiming their discovery of defects that exist simply in their own imaginations. Such critics, however, have their use, and even “Letters to the Editor” are sometimes fruitful of beneficial suggestions. In the conduct of an undertaking so great as an International Exhibition mistakes must now and again occur, but it is pleasant to know that lynx-eyed censors have not been able to detect in the Glasgow administration any serious lapses from wisdom’s path, and that the executive, whenever a really useful hint has been given, have shown their appreciation of the criticism by adopting the advice. Altogether the Exhibition has stood successfully the fierce white light of public judgment that beats into and through every corner and cranny of such an enterprise. Glasgow is, therefore, justly proud of her great show, and the citizens ought to be well pleased that they hold among their number the men of clear brains and strong wills who organized the work and have carried it to a successful issue. At the outset there were prophets of evil omen in our midst, who shook their heads and looked dismal when the proposed Exhibition was discussed. An Exhibition had succeeded in Edinburgh, but Edinburgh was different from Glasgow; the Jubilee Exhibition at Manchester was quite exceptional; Exhibitions had been overdone; Glasgow was a steady-going place, more given to church meetings than to frivolous amusements—and so on. Such were some of the adverse arguments used. They have all been answered in a way most acceptable to those who refused to believe in them, and had the courage of their opinions. Of course, when I say that the Exhibition is thoroughly successful, I mean successful *as* an Exhibition, and as an attraction and object of interest to the public. It has in this way justified its existence and fulfilled the purpose for which it was called into being. As to the secondary and less legitimate consideration of its financial success, in the sense of there being a surplus fund at the close, it is premature, at the date on which I

write, to deal with the question. Everything promises well even in this direction, and time will show. The Executive have done their part, and all that was required of them, in setting before the public a splendid building and an admirable collection of exhibits.

Glasgow, with a population of over 700,000 souls, industries of the most varied nature, and a wide-spread foreign connection, is naturally a most appropriate situation for an International Exhibition. That such an Exhibition should be held in Glasgow was actually proposed by the late Bailie Jackson. Bailie Jackson took a great interest in the matter, but his death put a stop to the carrying out of his project before the scheme for the Edinburgh Exhibition was fairly launched. About the middle of 1886 the proposal was revived. A Committee had been formed in Glasgow, with Mr. W. G. Black as Secretary, to co-operate, on behalf of the West Country, with the authorities of the Edinburgh Exhibition; and to them Bailie Dickson, one of the members, suggested that, before dissolving, this Committee might start a movement to bring about an Exhibition in Glasgow in the year 1888. On 22nd June, 1886, Bailie Dickson proposed to the Town Council to remit consideration of the proposal to the Galleries Committee, of which he was then chairman.

As the result of many meetings of this Committee, a long report was, on 28th September, presented to the Town Council; and this report was, after much discussion, sent back to the Committee in order that steps might be taken to learn what amount of public support



THE HON. SIR JAMES KING, BART., LL.D.,  
LORD PROVOST OF GLASGOW, CHAIRMAN.

the undertaking was likely to obtain. A resolution was also passed that the Exhibition



BAILIE J. H. DICKSON, JOINT VICE-CHAIRMAN.

should take place in 1888. Bailie Dickson, ex-Bailie Crawford, and Bailie Shearer were early associated in all the preliminary work. On 30th October, 1886, an influential public meeting resolved to hold a National Exhibition in Glasgow in 1888, and a guarantee fund was started. It was afterwards decided that the Exhibition should be International, and so hearty was the response made to the appeal to public sympathy and support, that before the opening of the Exhibition the guarantee fund amounted to about £300,000.

Her Gracious Majesty is Patron of the Exhibition, and H.R.H. The Prince of Wales Honorary President. Many of the prominent citizens of Glasgow have worked nobly for the success of the undertaking. Sir Archibald C. Campbell, of Blythswood, Bart., is President and Sir James King, of Campsie, Bart., LL.D., Lord Provost of Glasgow, is Chairman of the Executive Council. The Vice-Chairmen are Bailie J. H. Dickson and Bailie John Shearer. The General and Executive Councils include most of the best known noblemen and public men in Scotland; and among the conveners and others who deserve



BAILIE JOHN SHEARER.

special mention for their exertions may be named, ex-Bailie Crawford and Francis Powell, Esq., P.R.W.S. (joint chairmen of the Fine Art Section), Bailie Simons, J. L. Mitchell, Esq., Alexander Stephen, Esq., W. Renny Watson, Esq., Walter Wilson, Esq., Bailie Richmond, Sir William Thomson, James Muir, Esq., John Muir, Esq., Dr. W. G. Blackie, John Watt, Esq., Stephen Alley, Esq., and Rev. Dr. F. L. Robertson. The



EX-BAILIE ROBERT CRAWFORD, JOINT CHAIRMAN  
OF THE FINE ARTS SECTION.



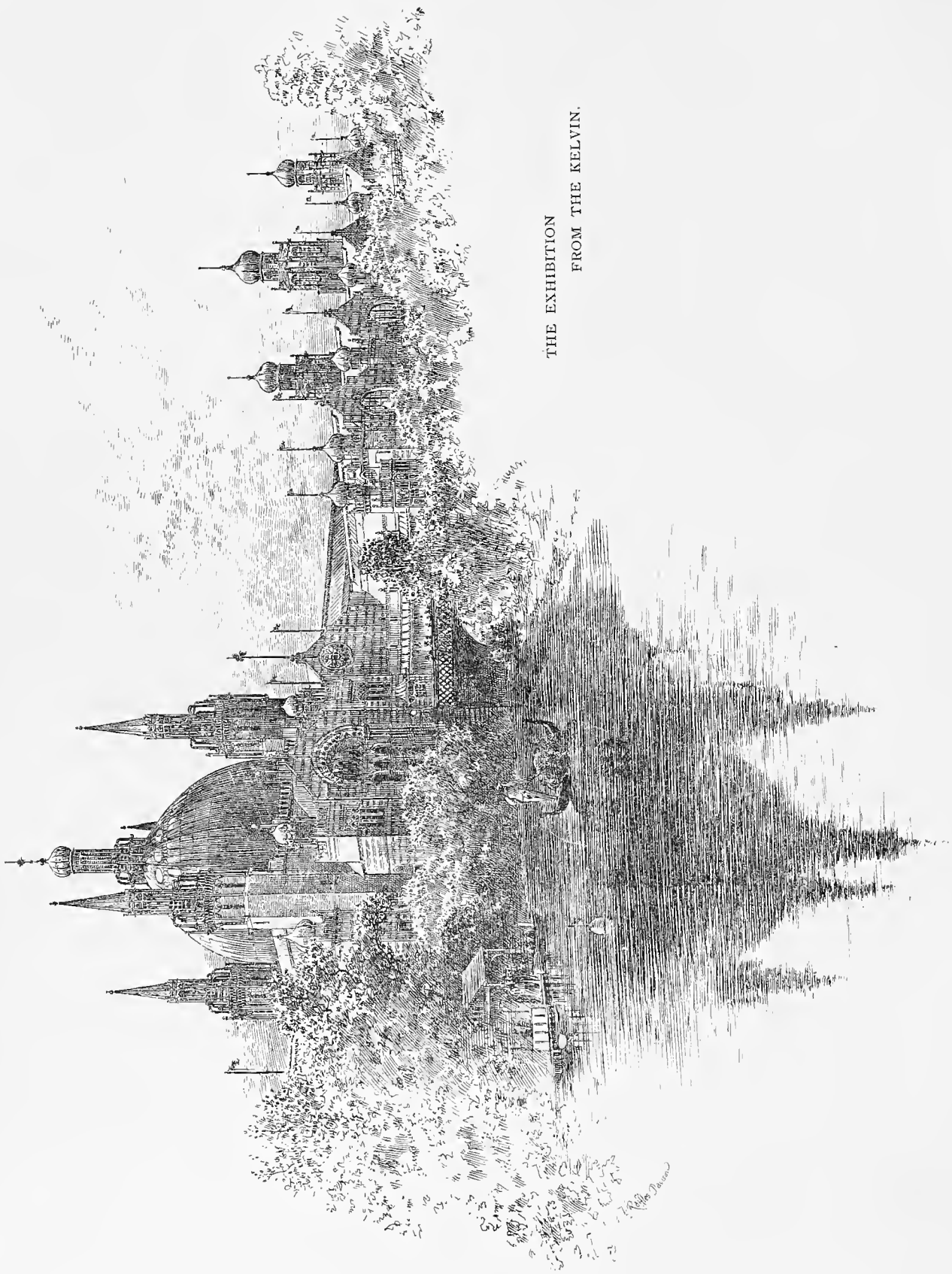
BAILIE M. SIMONS, CONVENER OF ENTERTAINMENTS  
AND REFRESHMENT COMMITTEE.

General Manager is H. A. Hedley, Esq.; the Secretary, Lieut.-Col. Wm. M. Cunningham, and the Treasurer Alfred Brown, Esq. The Auditor of the Exhibition is John M. Macleod, Esq., C.A. The Honorary Secretaries are Anderson Kirkwood, LL.D., A. B. McGrigor, LL.D., and James Robertson, LL.D.; the Honorary Treasurers are J. Wyllie Guild, C.A., Walter Mackenzie, C.A., and Wm. Walls, Esq.









THE EXHIBITION  
FROM THE KELVIN.

# ERRATUM.

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Page 112, line 5, *for* “the late Rev. Dr. *Donald*  
Macleod” *read* “the late Rev. Dr. *Norman* Macleod.”





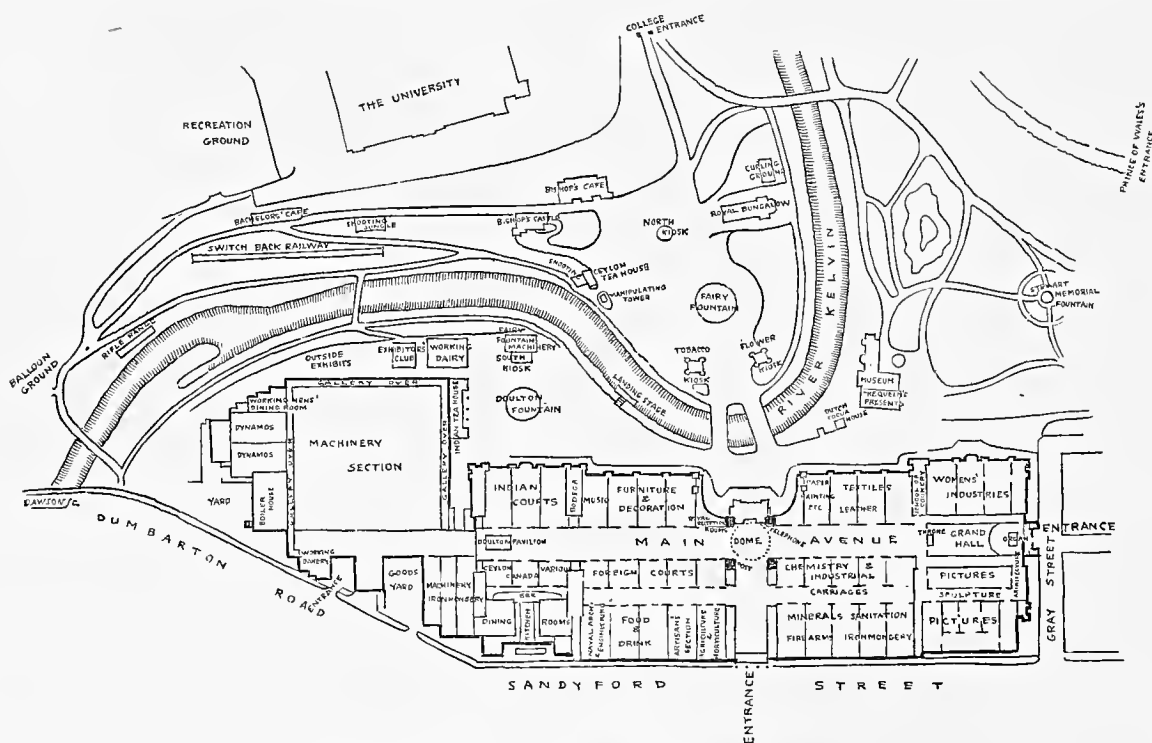
## THE BUILDINGS.

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THE site of the Exhibition was most happily chosen. A better locality for the purpose could not have been selected near Glasgow; in several respects it is the finest that has been occupied by any Exhibition held in Great Britain. The building stands on a level plateau close to the river Kelvin, and in the grounds are included nearly seventy acres of Kelvingrove (or the West End) Park, the use of which was granted by the Town Council. Not so very many years ago the district in which the Exhibition is placed was rural in all its features; it belonged to the "country green," and lay remote from the clatter of the streets. The Kelvin ran sweet and clear between wooded banks. Two or three mansion houses stood upon the slopes, or close to the water's edge, and the pleasant rumble of mill wheels accorded well with the cawing of rooks in the old trees of the grove. A Scottish song has made the Kelvin immortal by embalming, in unaffected verse, "the fragrant-scented briar" and "the yellow banks of broom" that rendered Kelvingrove a fit haunt for lovers. The scene is changed now, and most of its rural charms have been swallowed up by the remorseless march of the city westwards. The waters of the Kelvin are not so pure as they were in the poet's days; the woods have nearly disappeared, although some "saughs" (willow) still remain to show how Sauchiehall Street acquired its name; the mansion house of Kelvingrove is now the Corporation Museum; and the

picturesque mills of olden time are superseded by enormous erections filled with all the modern improvements in machinery. Still (as in the changes in human life everywhere) there are compensations, and the alterations are not all for the worse. Country and town are now blended. To the east, terraces of stately houses, forming the West End of Glasgow, crown what were once verdant slopes; the imposing Gothic pile of the University, designed by the late Sir Gilbert Scott, stands out in bold relief to the north, upon the summit of Gilmorehill; the Kelvin brattles along, not always irresponsive to the



GENERAL PLAN OF THE EXHIBITION AND GROUNDS.

sparkle of the sunshine; and the gay flower beds, the trim shrubbery, and the winding walks of the park make a pleasant surrounding to the Exhibition buildings. I shall have to describe afterwards how skilfully the grounds have been used to increase both the beauty of the effect and the attractions of the show.

After the Exhibition scheme had so far taken definite shape, architects were invited to send in designs for the building. A large number were submitted, and on March 31st,



1887, the design bearing the motto "Bishop's Palace" was selected, and its author, Mr. James Sellars, I.A., of the firm of Campbell Douglas and Sellars, Glasgow, was appointed architect of the building. With him was associated Mr. James Barr, C.E.

The main building and the machinery annexes cover an area extending to about twelve acres, and, including the many buildings in the grounds used for Exhibition purposes, the total area occupied is about fourteen and a half acres. The general scheme of the plan is simple. A central avenue, sixty feet in width, runs along the whole length of the main building, and is continued, forty-five feet in width, through the machinery annexe. The total length of the avenue is about fourteen hundred feet, or upwards of



MR. JAMES SELLARS, I.A., ARCHITECT.



MR. JAMES BARR, C.E.

a quarter of a mile. At the centre of the main building, the avenue is crossed by a transept sixty feet in width, and, at the intersection, the dome, eighty feet in diameter, rises to a height of about one hundred and forty feet.

On each side of the central avenue are the various courts, thirty-seven in number, and at the east end is the grand hall, capable of seating three thousand persons. Here a fine organ has been erected by Messrs. J. W. Walker & Sons of London, and there is a platform for chorus

and orchestra, accommodating about five hundred performers.

The picture galleries adjoining the grand hall are ten in number, the largest being one hundred and fifty feet in length and thirty-seven feet in width. The gallery specially



MR. JOHN MUIRHEAD, THE MEASURER.

devoted to sculpture is one hundred and fifty feet in length and twenty-five feet in width. The other six rooms for pictures vary from sixty-five feet to one hundred feet in length, and are thirty-five feet broad; and the two galleries devoted to architectural drawings and photographs are each eighty feet in length and twenty-five feet broad.

The principal machinery annexe is at the west end of, and practically isolated from, the main building, being connected with it only by the prolongation of the central avenue. Along three

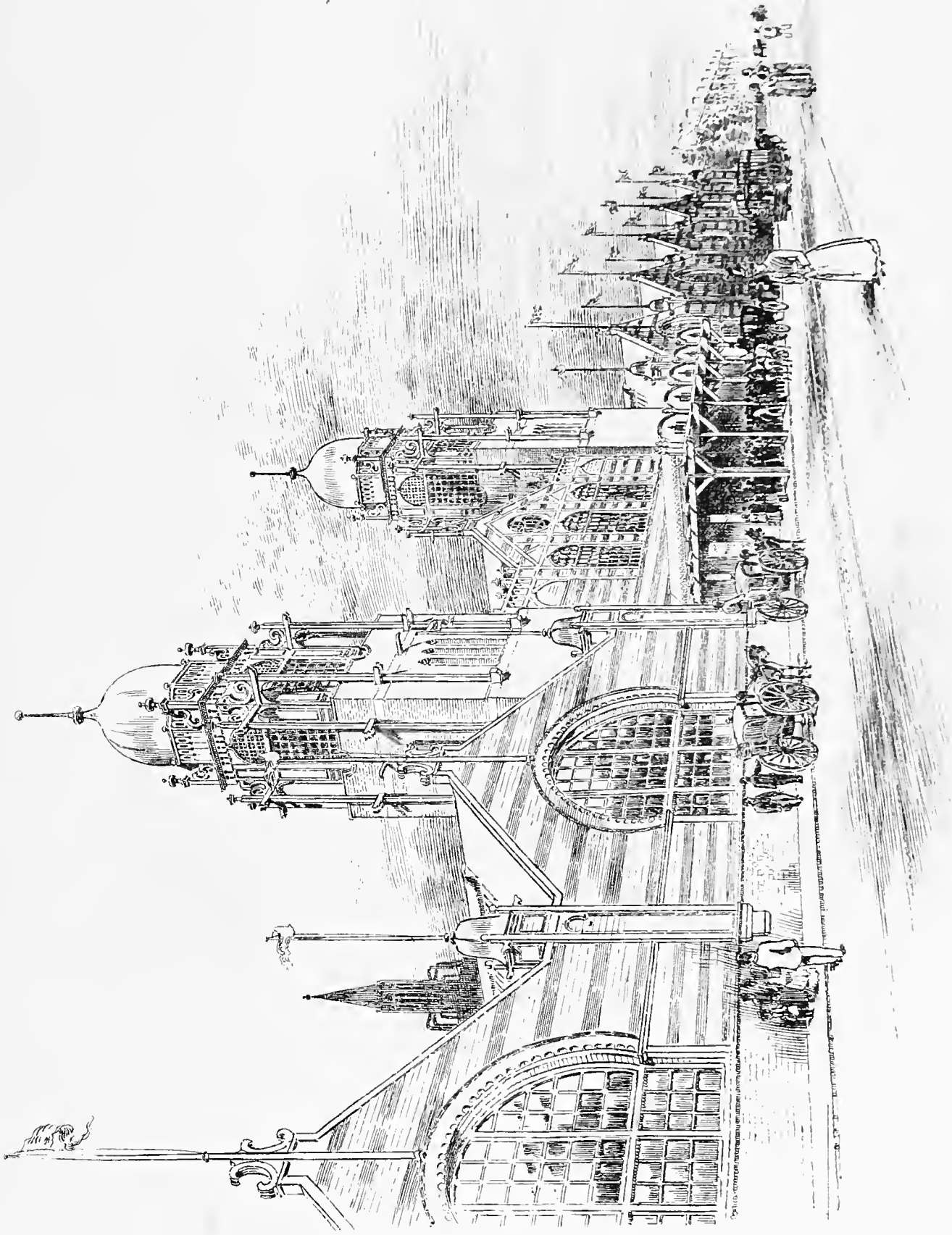
sides of the annexe runs a gallery, from which may be obtained an excellent view of the machinery in motion. The dynamo shed and the boiler house adjoin the machinery annexe. In the boiler house are nine steam boilers, each thirty feet long, and eight feet in diameter. Inside the main building there is ample accommodation for refreshment rooms of all kinds.

The building being of a temporary character the walls are constructed chiefly of wood, except where brickwork is necessary for protection against fire, as in the



MR. R. BARCLAY SHAW, THE CONTRACTOR.

case of the picture galleries and machinery annexe. The principals of the dome and of

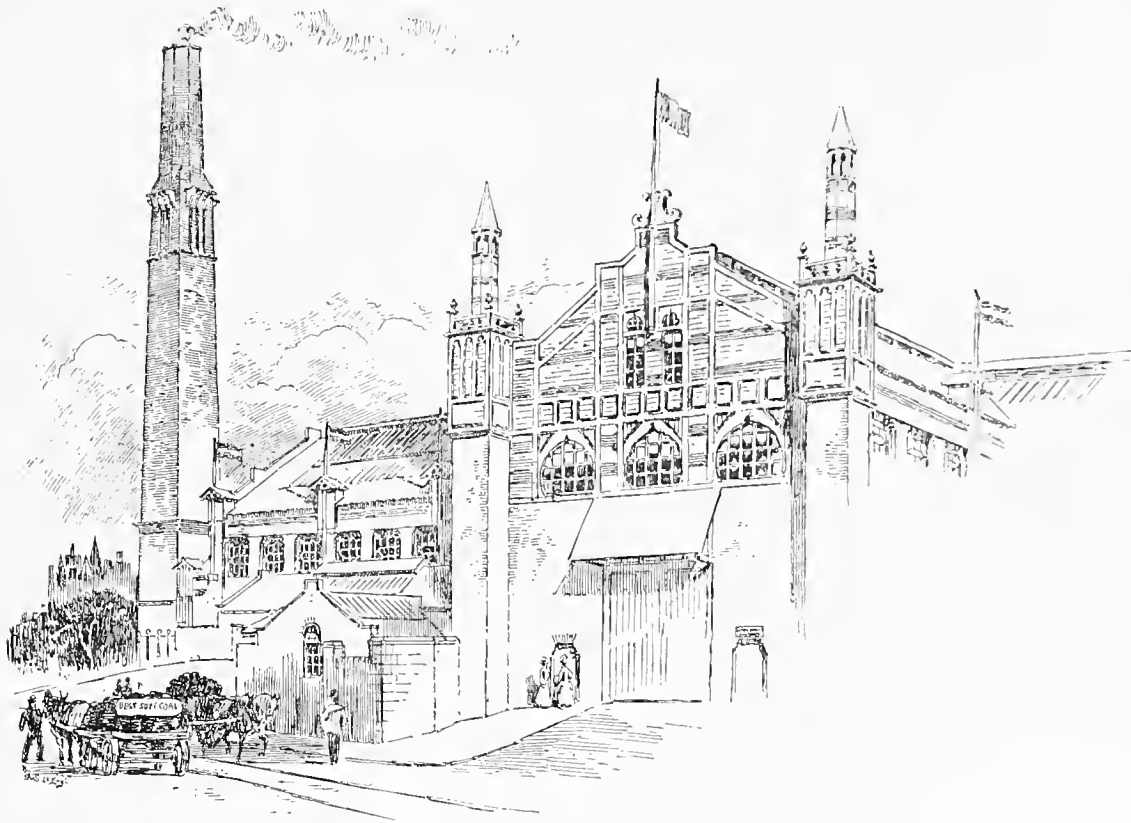


THE SANDFORD STREET FRONT.



the picture gallery roofs are malleable iron; otherwise the whole roofing is formed of framed timbers, the least possible amount of material, consistent with safety, being used throughout the structure.

This is the largest Exhibition building that has been put up in this country since the London International Exhibition of 1862; and taking into account the area covered, and

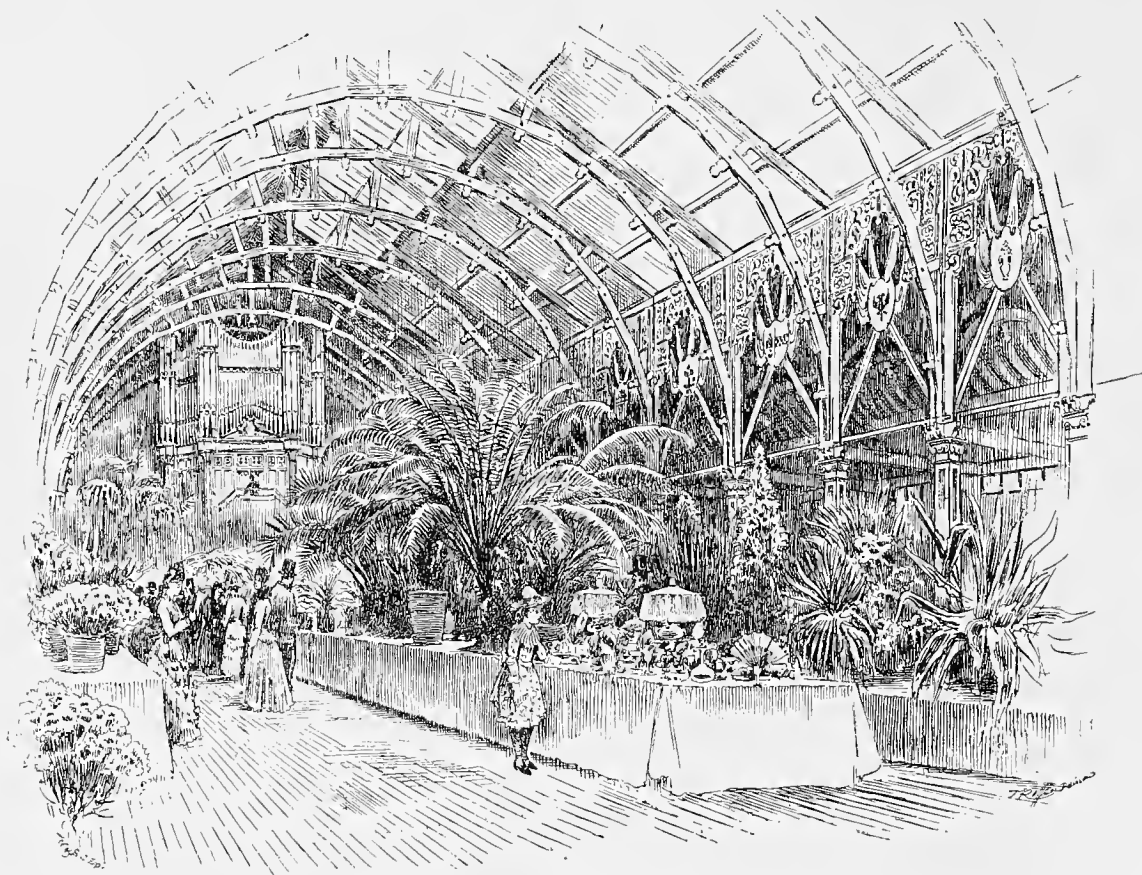


THE MACHINERY ENTRANCE.

its architectural importance, it is probably, so far as outlay for construction is concerned, the cheapest building of the kind that has been erected.

The architectural treatment of the building and the style of decoration are entirely different from what we have been accustomed to in previous erections of a like nature, and the architect, Mr. James Sellars, deserves great credit for the originality of his design, and for the thorough manner in which he has carried it out in every detail. His *motif* has

evidently been a desire to make the building indeed a "pleasure house," suggestive in both form and colour of something outside the dull round of daily life. Glasgow, as a commercial city, is conveniently planned and well built, but in its general street architecture there is, certainly, a grey uniformity that produces an impression of monotony. Mr. Sellars, by a happy thought, has made the Exhibition building a vivid contrast to



THE GREAT HALL.

everything which Glasgow people have been accustomed to, architecturally. The effect he has secured, in both building and decoration, is one full of pleasant exhilaration for both eye and mind; and, although at first sight it may appear somewhat bizarre, we soon learn to appreciate the harmony produced by the well considered relations of the various details to the whole scheme, and to recognise its gay and inspiring influence. The whole



appearance of the building is bright and cheerful. It seems to ally itself naturally with holiday-making, and to have power to charm away even the depressing influences of dull weather and bad times.



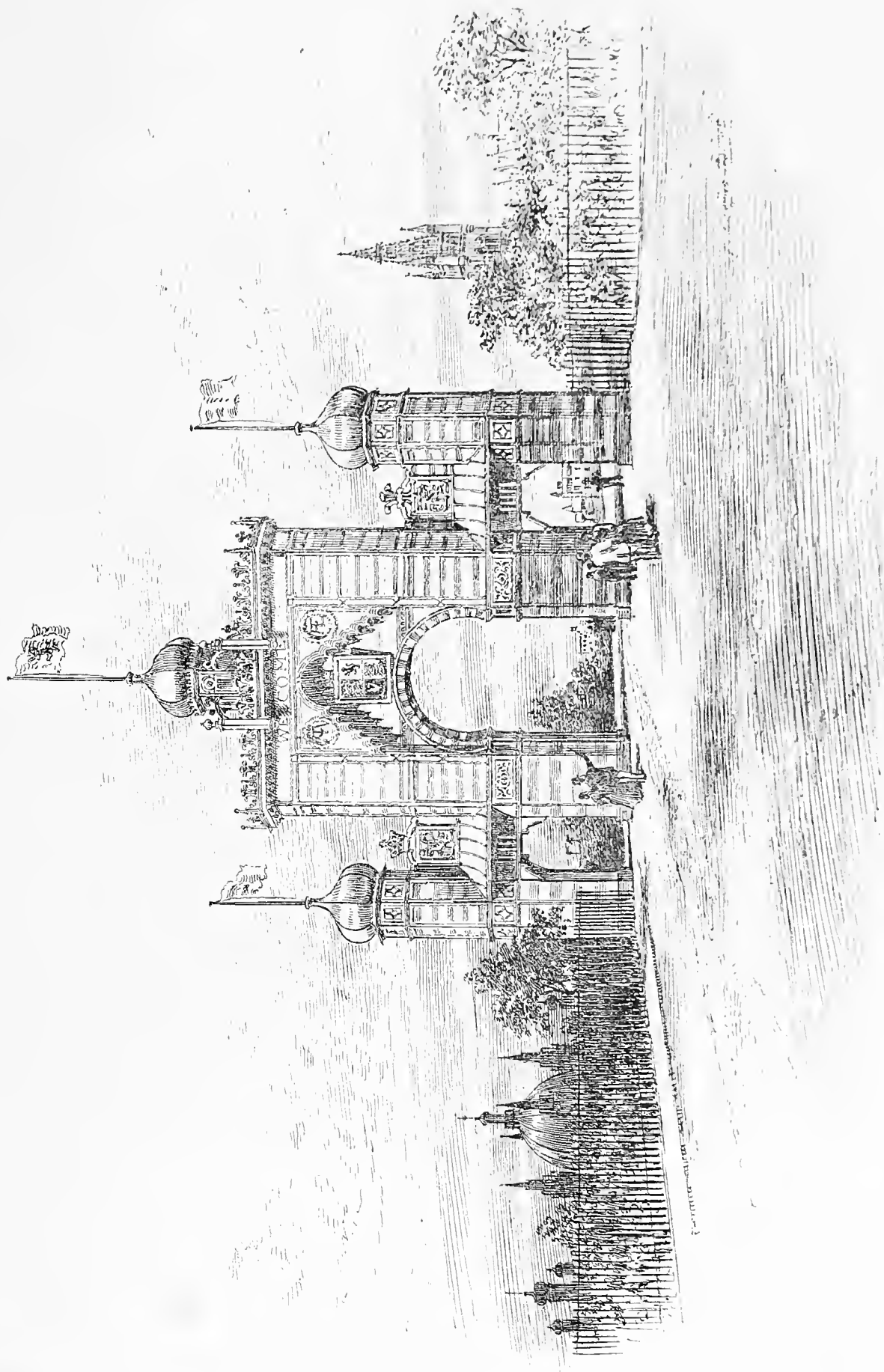
Mr. Sellars has secured his purpose by thoroughly original means. In his own words, "The architectural treatment of the building is Oriental in character, and this style has been adopted, not only for its suitability for the purpose, but because it lends itself readily to erection in wood." As a result, he has given us what one writer has called "Bagdad by the Kelvin;" and which has suggested even to "homekeeping wits" the beauties of the Alhambra, and Tennyson's dream of "the great pavilion of the Caliphat."

The effect of the building as a whole, seen from the north side of the river Kelvin, is very striking. The finely proportioned dome rising in the centre of a group of tall minarets, forms the chief feature, and away to the right and left numerous towers of Oriental form break up the sky line. The richly wooded banks of the river Kelvin in the foreground, and the river itself, reflecting the picturesque outlines of the building, complete an architectural picture of singular beauty.

The decoration, both internally and externally, is in harmony with the architectural design. The scheme has been inspired from the best examples of Moresque work, and the Arabesque forms, which are the distinctive features of that style, have been largely utilised. The exterior is painted so as to imitate the effect of different bands of coloured marbles or stone, such as may be seen in the Mosques at Cairo. The dome is the principal feature of interest from both a constructive and a decorative point of view. The whole of the interior surface has been covered with Arabesques of quaint form, the design being expressed in strong colours, chiefly reds, blue, and yellow. As in the case of the colour treatment of the exterior, the effect of the decoration of the dome may appear, at first sight, somewhat bizarre to any one accustomed to the cold grey skies of Scotland. This is, however, entirely due to its boldness and novelty, and is in strict keeping with the Oriental character of the design. The decoration, as a part of the whole design, takes its place harmoniously, and is indeed the crowning glory of the architect's scheme.

The four large piers, and the arches which span the four great openings from the dome





THE PRINCE OF WALES' ENTRANCE



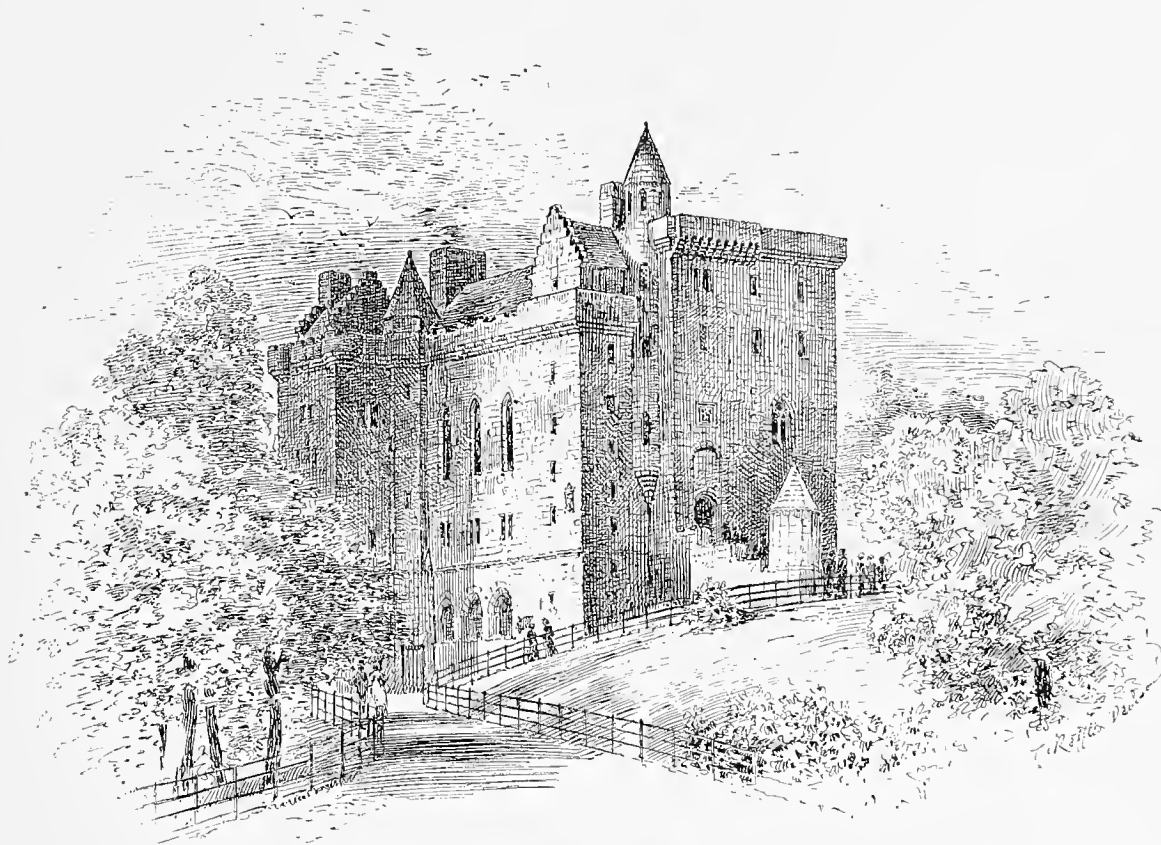
into the central avenue and the transepts, are decorated in rich colours. On the faces of the arches are inscribed the following texts, selected, I understand, by the Rev. Dr. Caird, Principal of Glasgow University :—

“All this store which we have prepared cometh of Thine hands, and is all Thine own.”

“Thou madest man to have dominion over the works of Thy hands.”

“O Lord, how manifold are Thy works ; the earth is full of Thy riches.”

“By knowledge shall thy chambers be filled with all pleasant riches.”



THE BISHOP'S CASTLE.

Figure subjects, allegorical representations of Industry, Science, Art, and Agriculture, are painted on panels in the piers of the dome, and although these may be considered incongruous with the Oriental style of decoration, in which human figures were never used, yet it is an inconsistency which may be overlooked in view of the character of the building. The presence of the figures is certainly justified by the artistic excellence of

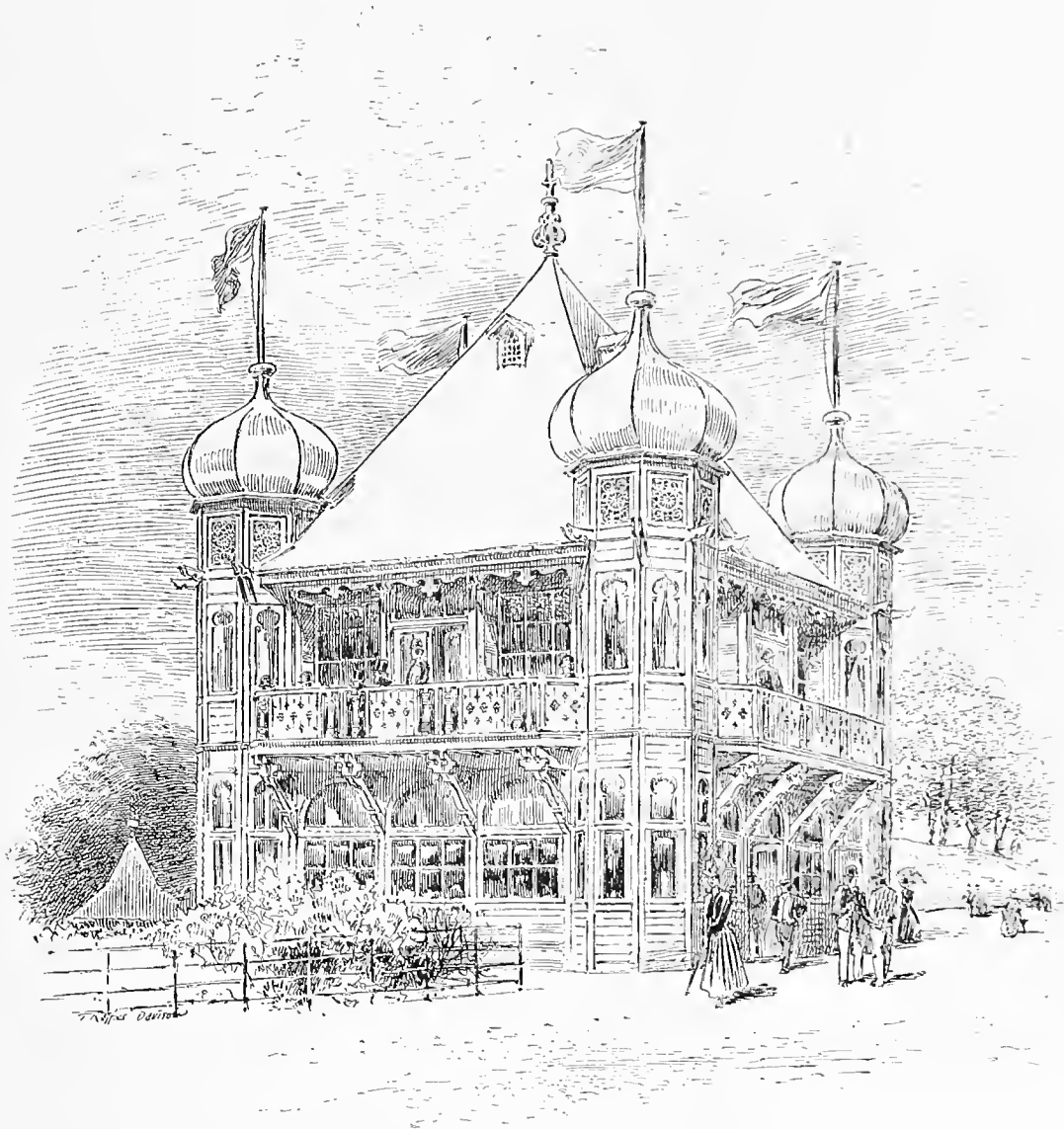
the results, and Glasgow has every reason to be proud that she possesses four young painters who are capable of executing such work. Messrs. Guthrie, Henry, Lavery, and Walton deserve high praise.

Away from the dome no attempt has been made at elaborate decorative treatment in the interior. All the roofs are tinted a delicate cream colour, the timber-work being emphasised in darker tones of the same colour, relieved with lines of red. Below the wall-head in the central avenue a deep frieze of Arabesque design is placed, and the openings into the courts abutting on the avenue are spanned with horseshoe arches, alternated with other forms of Oriental character. Beneath the arches draperies of a dark blue colour are arranged. The colours of the frieze are chiefly golden yellow and red, with lines of blue. A similar but somewhat more elaborate treatment is adopted in the Grand Hall, and the balconies, which project into the avenue at various points along its course and at the dome, are decorated in rich colours.

The walls of the picture galleries are tinted in rich red colour, and those of the architectural and photographic rooms in dark greenish blue. The space between the top of the pictures and the roof is occupied by a frieze of elaborate design, executed in Tyne-castle tapestry. A similar frieze is placed in the sculpture gallery, but in this case, the walls are covered with a plastic material, having a roughened or granulated surface, and are gilded. This treatment of the wall as a background for the sculpture is most effective. On the gable ends of the sculpture, architectural and photographic galleries, figure subjects have been very cleverly painted by local artists—Messrs. McGregor Wilson, Hornel, Roche, and Nairn.

Above the entrance to each of the courts, and in each bay of the Grand Hall, are placed the armorial bearings of the principal towns in Scotland; and over the centres of the arches at the dome, the arms of Canada, Australia, India, and South Africa. In prominent positions under the dome are displayed the Imperial arms of Great Britain and

Germany, and the arms of the French and American Republics. From the roof hang the flags of all nations, and the Grand Hall is decorated with an historical series of the flags of Great Britain.

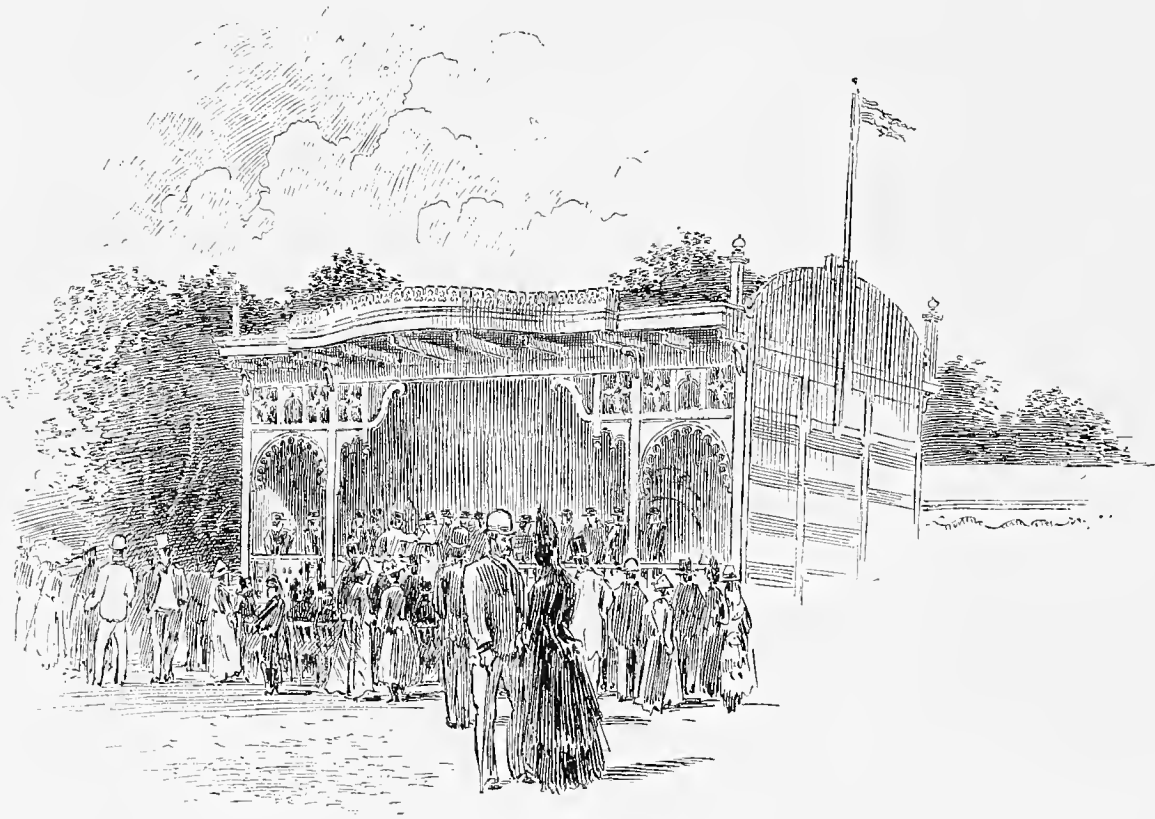


THE SMOKING KIOSK.

The Grand Entrance leads into the dome from the grounds, and has been designed in fine keeping with the general characteristics of the building. It is spanned by a barrel arch, with a decoration of circular panels on a gold ground, and the floor is laid with

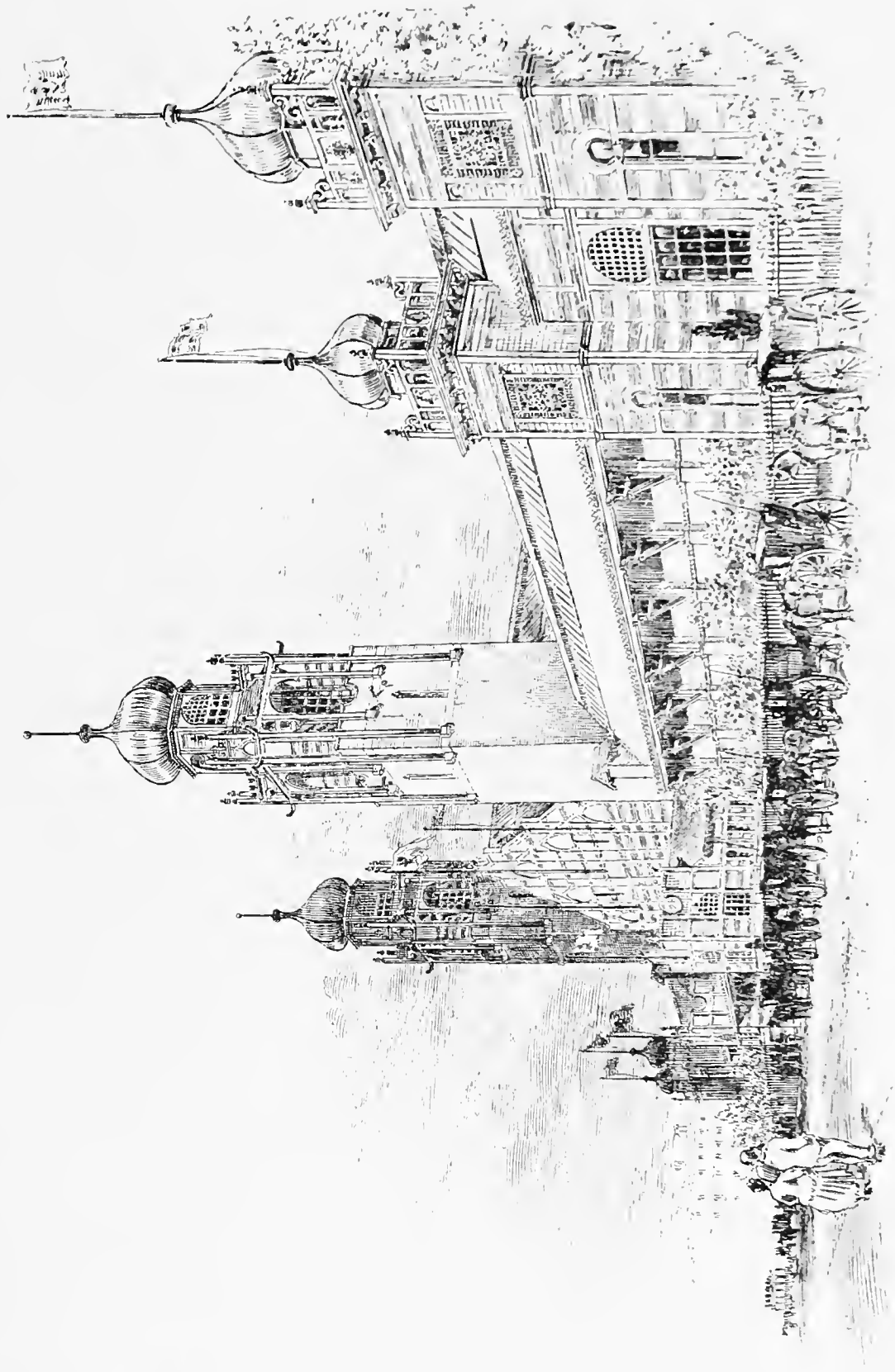
mosaic work of appropriate design. Beneath the dome there is a circular raised platform, in the centre of which is a fountain with palms and varied plants grouped around and above it. The effect of the whole of the arrangement, with the airy space of the dome overhead, is pleasant and lightsome.

The grounds and their varied contents I shall deal with later. I may say here, however, that nothing better proves the versatility of the architect than the fact that the same



THE SOUTH KIOSK.

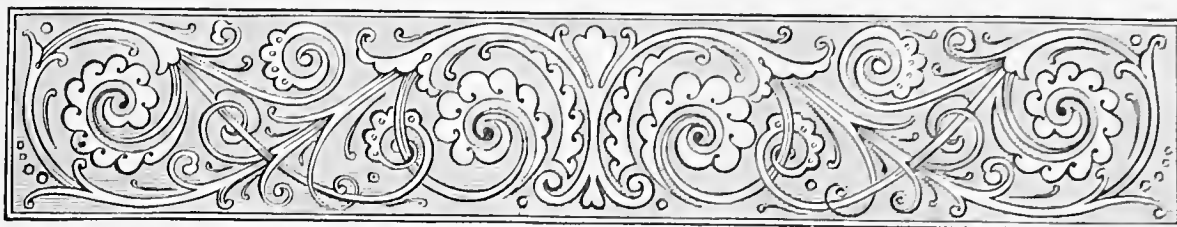
hand that called into existence the vast Oriental palace, and the numerous kiosks, dining-rooms, and tea-rooms that stud the grounds—all picturesque in their outlines, and gay with bright colours and fluttering flags, also designed the pile of the “Bishop’s Castle,” which looks, amid its embosoming trees, like a veritable “castle of gloom” that has stood the wear and tear of centuries.



THE GRAY STREET FRONT







## INDUSTRIES.

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AS I have already mentioned, it was at the outset proposed that the Exhibition should be purely a National one, confined to exhibits from the United Kingdom, Scotland itself receiving the lion's share of favour. After anxious deliberation it was resolved to depart from this resolution, and to make the Exhibition International, with doors thrown open to products from all countries. This was a wise decision. Nevertheless, as a matter of fact, the Exhibition is National rather than International; foreign lands have not poured their treasures liberally into its courts. Two reasons may be given for this result: there are no awards, and the executive accord permission for the sale of only such articles as are made within the building. Orders for goods may be booked, but the powers that be have set their faces rigorously against the bazaar system and all touting for custom,—hence a great increase to visitors of comfort and ease of mind. Without the hope of a medal, without the hope of doing a “roaring trade,” foreigners probably believed that the game was not worth the candle, and it would not pay them, in any way, to send from afar their merchandise to Glasgow. The exhibits are mainly British, although there are some beautiful contributions from foreign parts that will be noticed in their proper place. Our Colonial possessions—India, Ceylon, Burmah, and Canada—make a good show.

The industries of Glasgow itself are of a very varied nature. It used to be the boast of the town that trade all round could never be at a standstill within its borders, as it had too many irons in the fire for these all to be cold at one time. Some recent experiences have rather modified our confidence on this head. We have, however, reason to be thankful that we have still manifold methods of employing our energies and earning our bread and butter. All the trades of Glasgow are fully and admirably illustrated in the



DECORATIVE POTTERY BY DOULTON AND CO.

Exhibition, and their number and variety will command the respect of strangers. Among them are shipbuilding, engineering, chemical works, the manufacture of furniture, calico printing, &c. A survey of the exhibits shows that Glasgow stands in the foremost rank wherever excellence and thoroughness of workmanship are concerned, and

that in matters of pure taste and design she has of late years made a noteworthy advance. Once upon a time the wise men of the East of Scotland, who are given to worship the Dutch-metal calf of "gentility," used to laugh over what they were pleased to term "Glasgow vulgarity;" but now it is only the wilfully blind among them who persist in their scoffing. The wealth of Glasgow is bringing with it its sure if slow result—a steady growth among its people of refinement, and of sympathy with and interest in culture. But old beliefs

are hard to kill. It was but the other day that a true son of Edinburgh looked round our Exhibition patronisingly and murmured, "Very good for Glasgow—but vulgar, of course!" His ancestors must, at one time or another, have been on terms of very familiar intercourse with the Cretans of old. He inherited at least one of the peculiarities of these islanders.



THE DOULTON FOUNTAIN.

In noticing the industries, I shall begin with POTTERY and GLASS. Messrs. Doulton and Co. have a reputation that is world-wide and as old as the century. This reputation is fully maintained by their exhibits at Glasgow. They are to the front in both the main building and the grounds. Their "Indian Pavilion," or "process stand," is an important

and imposing feature in the main avenue. This elegant structure, in Indian style, is composed almost entirely of glazed and enamelled terra-cotta, and occupies a space of about fifty feet by thirty feet. In the pavilion are shown, in actual work, the processes of manufacture of the celebrated ware, and the following particulars regarding these I extract from an interesting little sheet issued by Messrs. Doulton. The first stage exhibited is "throwing," the technical term for the production on the well-known potter's wheel of all vessels of a circular form. We have then "lathing," or "turning," by which the workman cuts the still plastic vessel to the necessary thickness, and at the same time, by means of runners and tools, applies the required mouldings and lines. The ware, still plastic, now comes under the hands of the designer, who carves or etches the surface according to the style of decoration required; raised portions of the design being formed either by modelling or by appliqué. "Firing" is the next stage in the manufacture. In the case of "salt-glazed" Doulton ware, all the processes of carving and decorating are completed before firing, and the ware requires to go only once into the kiln. Common salt is thrown into the kiln when it is at a white heat, and this vaporising produces a thin coating of glass on the surface of the vessel. In other descriptions of ware decorated by "hand-painting," or by "transfer-painting," more than one firing is necessary; and before the second firing the vessel is dipped in a coating of thin liquid glaze, which, under the action of intense heat, covers the surface of the ware with a thin transparent coating. The final embellishments in gold or enamel colour are then added; and the ware is again passed through the kiln at a lower temperature. Near the dome Messrs. Doulton have a large case containing beautiful examples of all the finer work produced at their Burslem and Lambeth potteries—such as Doulton ware, silicon ware, enamelled stoneware, Lambeth faience, &c. In the grounds the Monumental Fountain, designed and manufactured specially for the Exhibition by Messrs. Doulton, is a very striking feature. The fountain is made entirely of terra-cotta, and the style



A MINTON VASE, WITH FIGURE DECORATION BY SOLON.



of architecture is that of the time of Francis I. The total height of the fountain to the top of a statue of Queen Victoria, which surmounts it, is forty-six feet, and the diameter of the outer basin is seventy feet. The sculpture decorations are arranged so as to represent the empire. The four groups of large figures at the base symbolise India, Canada, South Africa, and Australia; and in niches round the central shaft are statues of a sailor and of soldiers of the Grenadier Guards, the Black Watch, and the Royal Irish Fusiliers. On the base are placed the arms of the City of Glasgow, and to the City of Glasgow Messrs. Doulton have generously presented the fountain. The design is by Mr. A. E. Pearce, one of Messrs. Doulton's staff. Messrs. Doulton also exhibit a very important collection of sanitary appliances. The drawings given of



articles in Messrs. Doulton's stall show three types of pottery: the original Doulton ware with outline drawing, by Miss Barlow, round the body of the vase; Lambeth faience vase with circular figure panel by Miss Dennis, the decorative treatment

being both simple and rich; a tall decorative Doulton vase, dark blue in colour, with buff panels. Messrs. Doulton's stall, it may be mentioned, is admirably arranged for exhibition purposes. Messrs. MacDougall & Sons, of Glasgow, make a splendid show of pottery and glass of the finest quality. Drawings are given of a very elegant Limoges china vase in their stall, and of an example of Ivory Porcelain. Messrs. Sneddon's stall also contains some good wares. Messrs. Osler occupy a commanding position in the central avenue next to the dome, and the exhibit they make is worthy of the position. They are no novices in the art of glass manufacture, the foundations of their fame having been laid early in the present century. Some of the older members of this generation will remember Messrs. Osler's crystal fountain which occupied the place of honour in the Exhibition of 1851, and which revealed to the men of that day the possibilities and capabilities of glass. Although the quality of the crystal is still maintained in the work of the present firm, whose headquarters are in London, with a branch at Birmingham, Messrs. Osler have not been able to surpass the general effect of their 1851 exhibit. It has become the fashion amongst so-called æsthetic schools, who delight in neutral tints and "dim religious light," to decry glass as being too bright and dazzling; but to the average healthy mind, that does not take its idea of beauty from the dictates of fashion, Messrs. Osler's work appeals by its sparkle and brilliancy. There are many natures—and these not necessarily the least wise among us—who prefer to look upon the bright side of things, and have no wish to dwell always in the shadows. It will specially be noted that Messrs. Osler make abundant variety of provision for the display of flowers in their most natural and simple forms. The old idea of flower arrangement was a gigantic bouquet set in a large vase, the individual beauties of the flowers being lost in a mass of colour more or less harmonious. Messrs. Osler show a low centre bowl, which may be filled with either fruit or flowers, with a group of six or eight small vases surrounding it, in each of which is placed a single flower. When these are filled with roses or



chrysanthemums nothing can be much prettier. Each flower is displayed to advantage, and, which is of some importance, the whole can be "dressed" in a few minutes by even the most inexperienced hands. Glass is simple, artistic, and inexpensive, and the setting of electro-gilt metal work, which is a specialty of this firm, is elegant and substantial, and without loose parts that may be unscrewed and lost. There is also a choice selection of smaller vases to hold one or two flowers, set in appropriate metal work of graceful design.

This artistic combination of glass and metal work may be seen in many other articles, such as dessert dishes, bowls for fruit or salad, paraffin lamps, electric fittings, &c. In the table lamps we have charming examples of fine lines and well-balanced proportions, combined with thoroughly good workmanship.



TABLE GLASS BY OSLER.

In the centre of the stand is an example of a very appropriate conservatory or drawing-room ornament. This is a fountain on a white marble base, standing on a hollow circular plinth, on which are receptacles for flower pots. Decorated with ferns and dwarf palms, such an arrangement has a very good effect. Messrs. Osler exhibit the usual articles of table glass in all its varieties, and a fine selection of China of the best "brands" of Worcester, Minton, Derby, Brown, Westhead, &c. The glass arm-chair is more uncommon than comfortable-looking: it would serve well as a "crystal throne" for some Eastern potentate who hankered after

“style.” Messrs. Maw & Co.’s lustre ware, with its fine glow of colour, is one of the most original productions of modern English pottery. Their vases and plaques are admirable in design. Messrs. Caulfield & Co. have a handsome stall, with a large variety of Worcester and Minton pottery and Webb’s crystal ware. A full-page illustration is given of a Minton vase (taken from this stall), with *pâte-sur-pâte* decoration by Solon. The figure drawing here is charming, and the reproduction indicates its quality. *Pâte-sur-pâte* is, in competent hands, a most artistic form of decoration, as its tones are susceptible of great variation from opaque white to transparency. Water, as on the vase in question, can be rendered in this medium with extreme delicacy and suggestion of liquidity.

Dunmore Pottery—about four miles from Larbert, in Stirlingshire—represents a comparatively new Scottish industry, and at the Dunmore stand in the Exhibition there is abundant evidence of the progress the Dunmore Company has been recently making in the direction of artistic excellence. The variety of colour produced on the glazed surface is the specialty of this manufacture; it ranges from deep brown to yellow, blue, green red, and orange, with fine opalescent combinations of all these hues. The fire does it all, plus artistic skill. Tea sets, tiles, plaques, grotesque ornaments, rustic baskets, are among the articles produced.

Salviati’s Venetian glass is well shown in Glasgow on a stall in the main avenue. By the iridescence of its colour and the fairy-like grace of its form, it arrests the attention of all who have an eye for beauty. The best examples of this manufacture are seen in table glass, and marvellous for their delicacy are some of the drinking glasses and small vases; they look almost as if a breath would blow their fanciful shapes into a shower of glittering dust. They require tender handling. Imagine a strong armed lass, fresh from making kelp on the shores of Skye, let loose upon the cleaning and dusting of such fragile goods! In the delicacy of the Venetian glass lies its charm. It is different somehow from a willow pattern plate, and lies far away from

the rude needs of common daily life. Such goblets might have held "the lucent syrups tinct with cinnamon" that Keats's lover, "beyond a man impassioned far," set out for Madeline's delight. There is a glass here from which I can fancy Romeo might have drunk to Juliet's love-lit eyes. To the left of the main avenue, going southwards, are several courts, containing exhibits from beyond "the silver strip." In regard to these courts, the first characteristic that strikes the eye is their brilliancy. They glitter and sparkle, and to the severely British mind, they savour somewhat of the frivolity that is, of course, an essential feature in everything, be it living or be it dead, that has the misfortune not to be of British parentage. We know well the old feeling—



VENETIAN GLASS BY SALVIATI.



VENETIAN GLASS BY SALVIATI.

Can a man who speaks only a foreign language be thoroughly respectable? A walk through these courts, however, will richly reward all impartial searchers after beauty. The Rhine Glass Works Company has a most interesting exhibit of imitations of old German Etruscan and Gothic Glass. They show, for example, a reproduction of Martin Luther's "drinking glass," which holds about two quarts. Luther himself, like all good Germans, loved a deep draught of beer. You may remember how once when a weak soul harassed with doubts came to consult Luther, the reformer bade him sit down that they might

discuss the problem over a tankard of beer, and it is said that as the beer diminished so did the doubts. The old German "pass glass" is also shown. Such glasses were passed

round at banquets, and have marked upon them with raised rings the exact quantity each guest had to drink. Then we have the old "May" glass, and a "wedding glass," which resembles two unequally sized tumblers placed end to end, the larger one for the bridegroom to drink from, the smaller for the bride. Messrs. Arup Brothers, of the Ipsen Terra-cotta Company, exhibit vases both large and small, and copies of figures after Thorwaldsen and Canova, and modern work in terra-cotta. The classical subjects are moulded and hand finished, the modern are all hand modelled. The vases are hand painted. They also show reliefs—cream-coloured figures set against red backgrounds. These reliefs look well in dark plush frames. The designs are all excellent and the workmanship good. Mr. Davison gives a drawing of a charming little figure of a child, "Hard Work," by Miss Kondrup.

The Bohemian glass at the stall of Mr. Franz Wagner, Vienna, is most attractive, with its rich sparkling colours. Great care and anxious trouble must be taken in the process of manufacturing this glass; one jug has been twelve times in the fire for colour and annealing. The beautiful tints of the glass made a grand show. Amber and ruby are two of the finest colours. From the stall of Mr. Alfred Stellmacher, Imperial Royal Factory of artistic porcelain in Austria, Mr. Davison reproduces a group in "ivory porcelain," Bacchus mounted on a goat, with Pan lying prostrate beneath the goat's feet. This ivory porcelain with its brilliant enamel is very effective. The Bohemian and Vienna glass of Anton Helfer, of Vienna, resembles jeweller's work of raised enamel, and is like all good glass of this description, very brilliant. A crystal jug at this stall is beautifully engraved; the engraving occupied an artistic workman ten weeks.

The exhibit of Mr. Ernest Wahlliss, of Vienna, of Hungarian and Austrian china, is one of the most striking in the place, owing to the large size and artistic value of many of the pieces. These include plates, dishes, and vases, on which are hand-painted

copies from ancient and modern masters. On a dessert service made for Baron Rothschild there are depicted eighty varieties of orchids; these are beautifully done after natural flowers furnished by the Baron himself. An enlarged reproduction of "a pilgrim bottle," with a representation upon it, in excellent colour, of a marriage procession, illustrates the old-world custom of strewing flowers in front of the wedding party.

Mr. Joseph Zsche, of Vienna, has received nine gold medals for art porcelain. In Glasgow he shows a tea set with portraits of the Imperial family of Germany, including the two Emperors whose recent loss Germany mourns. The pink Vienna porcelain, copies by Zsche of famous pictures by Kaulbach, Achenbach, &c., deserve special mention. An antique cabinet enamelled and with gilt pillars is a wonderful bit of work. Among the other



RHENISH GLASS FROM THE RHINE GLASS WORKS (EHRENFELD).

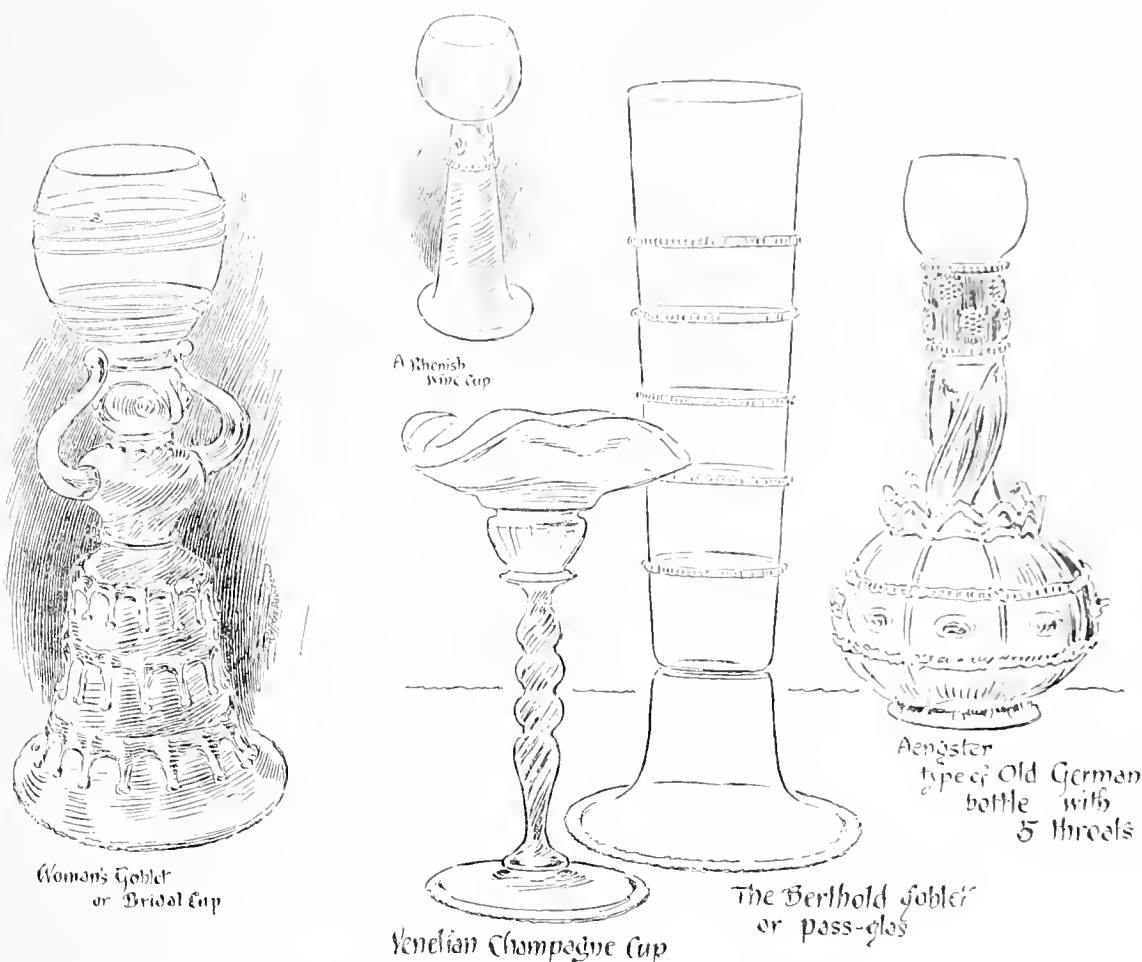
exhibitors of Bohemian glass, whose productions are noteworthy for beauty of colour and elegance of form, are Mr. Ludwig Moser of Carlsbad, Count Harrach, the Association of Carlsbad Glass Manufacturers, and Mr. H. M. Pisor. Mr. Schwersensky of Glasgow exhibits some marvellously good imitations of diamonds, made by Mr. H. Kayser of Paris, and some large amber beads and other amber jewellery manufactured by Hildebrand of Vienna. The amber jewellery of M. G. C. Frank is very beautiful in both colour and form.

In the court entitled the "Paris Salon," under the charge of Mr. Quinter, we have a fine collection of pottery shown by Haviland & Co. Messrs. Haviland, whose works are at Limoges, have been established for fifty years, and employ about twelve hundred workmen. Their principal manufactures are dinner sets and table ware. In Paris they have a special factory for art pottery, and this factory is frequently visited by some of the most celebrated Parisian artists, who, as a relief from their studio work, paint flowers on the ware. The flower decoration on Messrs. Haviland's pottery is certainly very gracefully executed. The *pâte-sur-pâte* ornamentations must also be noticed. One plate with a wreath of flowers round the margin, done in gold against a dark blue background, and with a monogram on the left border of the plate, is especially fine. In the Paris Salon are exhibited also very fine plaques and vases, designed and executed by M. Deck of Paris, who has devoted time and labour in a most ungrudging manner to the perfecting of the processes he employs. One process, we are told, took fifteen years to work out. M. Deck for his services to ceramic art has recently been appointed Director of the Sèvres Porcelain Works. This is one of the highest honours that can be given to a practical potter.

The Paris Salon contains also an interesting collection of artistic bronzes and sculpture. Mr. Davison reproduces one of these, "La Petite Sœur," a natural and tender group. Close to the foreign courts there stands a handsome fountain, exhibited by Burroughs, Wellcome & Co. The fountain is made of Californian silver, and it sends forth jets of refreshing perfume for the benefit of all passers-by.

One of the finest stalls in the Exhibition is undoubtedly that belonging to Messrs. Muratti, which is not, however, placed in a position where its beauty can be properly seen. It has a centre dome flanked by four corner octagonal domed minarets. In the open upper part of each minaret is a palm plant, and the whole pavilion is painted ivory white and the domes gilded, points of bright colour being added in the shape of embroidered mats.

The piled-up masses of "the divine herb" in various forms are very attractive with their rich brown hues. Inside sit two young ladies in appropriate Turkish costumes busy with the manufacture of cigarettes. Each pair of nimble hands can turn out two thousand cigarettes in a day.



RHENISH GLASS FROM THE RHINE GLASS WORKS (EHRENFELD).

## FURNITURE AND DECORATION.

We have ample evidence in the Glasgow Exhibition of the growth during the last few years of artistic taste and skill as applied to our daily surroundings. We are coming to recognise the great truth that the most useful and the most beneficial art is not that which confines itself to the painting of pictures, but that which takes

cognisance of articles in common use, and succeeds in imparting to them beauty without destroying their serviceable character. The advance in this direction has of late been very rapid, but we must be careful not to confound the mere impulses and fads of fashion with true and satisfactory progress. Whim and fancy bring particular colours and particular forms into temporary vogue, and these are adopted by ignorant people, not because they have essential merit to recommend them, but simply because they are *fashionable*. The purpose of an object must always be considered in the question of its decoration, and all the details should be appropriate to this and in keeping one with another. Simplicity, too, is a great element in true beauty. What is overloaded with ornament, what is very grand, is always open to suspicion.

Glasgow, in bygone years, was not remarkable for the cultivation of taste in domestic life. It looked after comfort and let beauty take care of itself. The result was that ugliness was rampant in furniture, dress, paperhangings, &c. So long as the things cost money and were thoroughly substantial, our forefathers were satisfied. We have changed all this now, as the exhibits of our Glasgow furniture firms show, and in the case of all the good firms, the improvement in style has not been effected at the cost of trustworthiness in workmanship. Our Glasgow furniture-makers can hold their own against those of any place in the world. It would be pleasant, however, to see more widespread among them a hankering after originality in design.

The firm of Messrs. Wylie and Lochhead has been in existence for considerably over fifty years, and as manufacturers of furniture, paperhangings, &c., stands in the foremost rank in Scotland. Messrs. Wylie and Lochhead fitted up—at their own expense, it may be mentioned—the “Royal Reception Rooms” at the Exhibition, which were first used by the Prince and Princess of Wales on the opening day, and then rearranged on the occasion of Her Majesty’s visit. These rooms are a splendid example of what good taste and a little originality can do. In style they are Alhambresque, and so are in tone with





DRAWING-ROOM. BY ALEXANDER & HOWELL



the general treatment of the main building. The colour is rich and glowing, and especially noteworthy are the Arasene embroideries on the wall-panels of the principal room. The dado in this room is composed of light blue satin with a pattern worked on it in red and golden silks. The frieze repeats the colour in the dado. In both the reception and the retiring room, mirrors, Turkey carpets, Japanese curtains, Eastern rugs, and pottery make up a splendid effect, which is never allowed, however, to become in any way exuberant. These are apartments worthy of royalty. Messrs. Wylie and Lochhead's "Scottish Balmoral" dining-room, designed by Mr. William Flockhart, of London, shows a happy combination of comfort and artistic taste. The style is Scottish baronial, or what one competent critic has described as "a refined version of Flemish Renaissance." The carving of the woodwork, especially of "the inglenook," is excellent, and the colour of carpet, &c., in fine tone with the rest of the apartments. The ceiling is designed with delicate plaster ribs and strap work, and the walls are covered with a fabric showing alternate silk and wool. The whole effect is most harmonious and pleasant. All the other furniture exhibits of Messrs. Wylie and Lochhead are of the highest class, with good taste and good workmanship going hand in hand in their production. This same firm exhibits many admirable wall-papers, both machine and hand made. Designs are shown by Brophy, Owen W. Davis, and others. These papers include "gold printed" (by a special process), flock, satinette, tapestry, sanitary, &c.

The drawing-room fitted up by Messrs. Alexander and Howell, and decorated by Messrs. J. B. Bennett and Sons, is a beautiful example of skilful and harmonious blending of colour. The effect to be produced has been carefully studied and wrought out. It gives somewhat the suggestion of a sunset glow. The style of the room is Louis Quinze, and the tones deepen downwards, from the delicate yellow of the ceiling through orange tints on the walls to the darker hues of the carpet and the chairs. The draperies, the painting, the furniture are all admirable. Both Messrs.

Alexander and Howell and Messrs. Bennett deserve the greatest credit for their combined exhibit.



"HARD WORK," BY KATINKA KONDRUP.

Messrs. Bennett at their own expense decorated the grand entrance hall with their new patent "bas-relief decoration." This material is applied as a stiff composition to the wall, hardens in a few days, and can then be embossed or painted upon with designs. It seems to form an admirable surface.

The "Jacobean" dining-room, shown by Mr. Robert Balfour, of Beith and Glasgow, a manufacturer of furniture on a very extensive scale, is a very satisfactory example of the style. The dining-room is furnished in dark oak. The constructive wall panelling, also in oak, is worthy of notice. The wall-filling and frieze are composed of a new embossed material having the appearance of leather. This furniture is well designed, mainly after old models. The pretty wrought-iron pendant with mica globe,

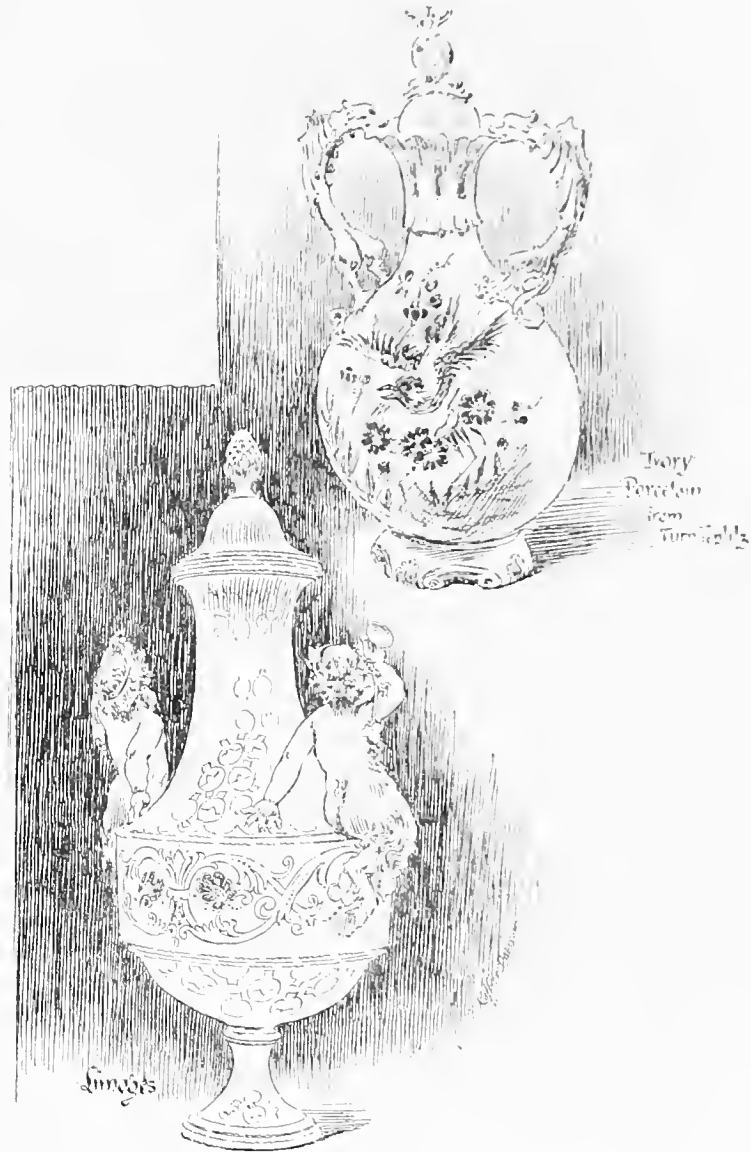


IVORY PORCELAIN GROUP BY A. STELLMACHER, TEPLITZ-TURN, BOHEMIA.

by Messrs. Moir and Kemp, has a very nice effect. Among other exhibits by Mr. Balfour I may particularly mention a mahogany bedroom suite in Italian Renaissance.

Messrs. A. Gardner and Sons' dining-room, with table arranged for dinner, is very elegant. The designs were furnished by Mr. John Gordon, L.A. of Glasgow, the furniture is from Messrs. Gardner, the painting and decoration by Messrs. Lawrie and Son, the glass and china from Messrs.

Caulfield, the cutlery from Messrs. Hilliard and Sons, the stained glass by Messrs. William Meikle and Sons, the fireplace by Mr. Thomas Main, while Messrs. Anderson and Munro supply the electric lighting arrangements, and Messrs. Thyne the table plants. I wonder if Bailie Nicol Jarvie and his father "the deacon" could come to life again and see this table spread ready for the rites of hospitality, what they would think of it all! In its own way it is as much a sign of the progress of Glasgow as the



IVORY PORCELAIN EXHIBITS BY MACDOUGALL AND SONS.

deepening of the Clyde or the proposed extension of the burgh boundaries.

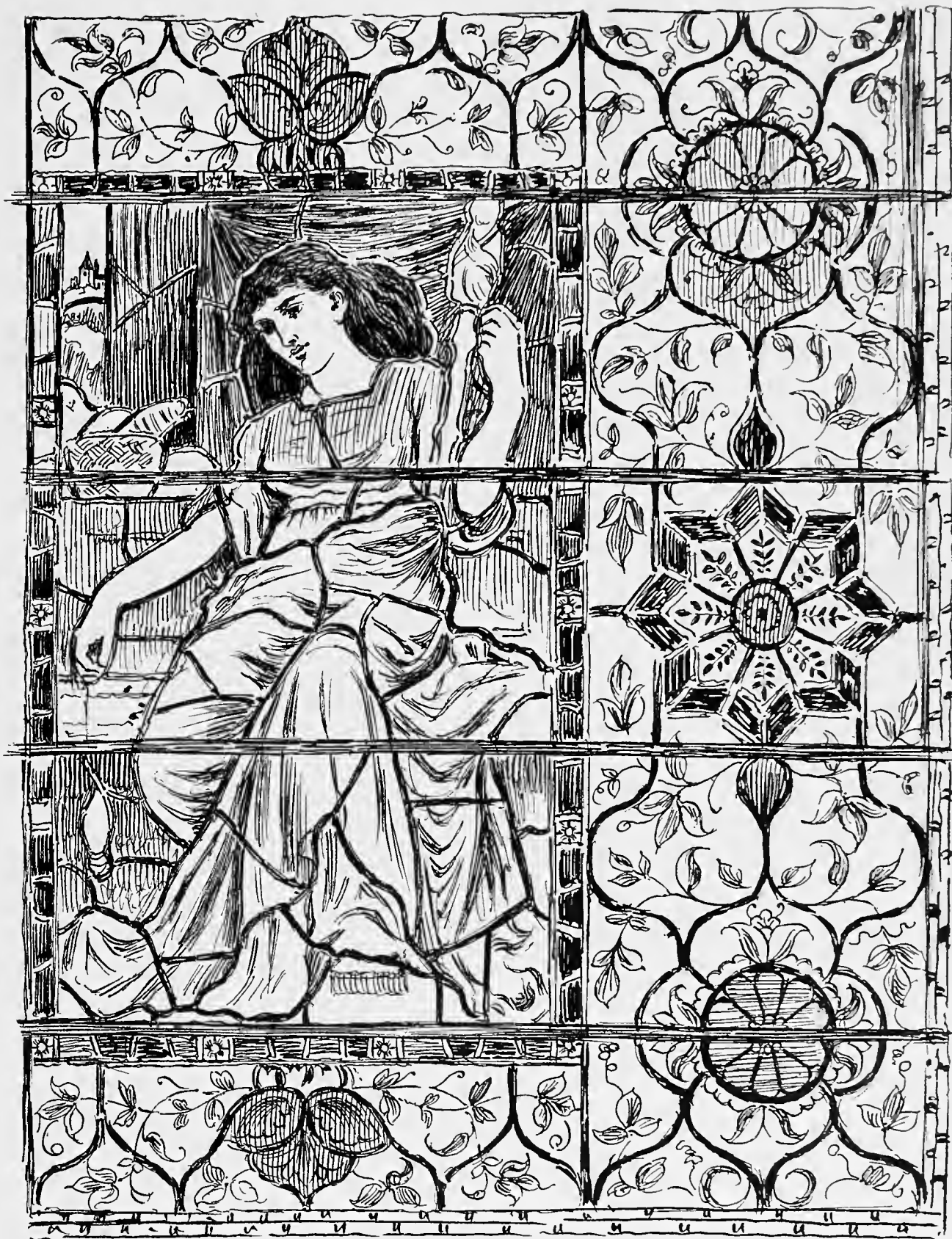
Other Glasgow firms show fine examples of furniture. Among them are Messrs. Bissett and Sons, Messrs. J. Newbigging Smith and Co., Messrs. Fraser, Sons, and Co..

Messrs. Alexander Mackenzie and Co., whose oak dining-room suite is broad and effective, and Messrs. Bryce and Son, who exhibit furniture carved in excellent taste. I regret exceedingly that limits of space prevent both the notice and the illustrations of admirable work in furniture by other firms who give evidence of being fully alive to the requirements of the day.

Under the heading of *Furniture*, I may notice the "Bishop's Parlour," in the "Bishop's Castle," which has been fitted up by Mr. William Scott Morton. Mr. Scott Morton is a practical antiquarian, who can help us to realise vividly the life of the past. The parlour is in the old Scottish style, which was developed about the time of the Renaissance, and shows strongly the influence in Scotland of continental, especially French and Flemish, fashions. Just in such a parlour as he shows us we can believe the old bishops sat, pondering over the affairs of Church and State, and sometimes, mayhap, with trusted comrades draining a flask of generous wine and talking over old memories. There is a fine antique flavour about the place. The frieze, the ceiling panels, the dado panels, the chairs, are all after old models; and Tynecastle canvas proves itself an admirable medium for decoration. The upper wall space is hung with leather from a Tynecastle canvas mould, and round the top the twenty-third Psalm is given in an old Scottish version, and on painted canvases we have subjects representing incidents in the life of King David. The whole tone of the room is good, and the result is one that bears witness to Mr. Scott Morton's knowledge and individuality. The "dim religious light," however, that pervades the apartment, while perhaps in keeping with its ecclesiastical associations, is not favourable to a proper view of its contents.

In the Transverse Avenue the Tynecastle Company show numerous examples of their well-known canvas decorations. Mr. Thomas Bonnar, of Edinburgh, exhibits a charming collection of stuffs for upholstery work—really a delight to the eye. The exhibit of Messrs. A. and J. Scott deserves particular mention. It includes examples of house and





STAINED GLASS. BY J. & W. GUTHRIE.





ship decoration, done in a most refined and delicate manner. The painting and staining are exceedingly good.

Messrs. J. and W. Guthrie exhibit stained glass in several places throughout the Exhibition. In the chapel of the Bishop's Castle the windows are by this firm: one, three lights, representing St. Cecilia with two attendant angels, and the other, two lights, the Adoration of the Magi.

The colour of these windows is very harmonious. In the "Bishop's Parlour" there are some examples of heraldic stained-glass work designed by Mr. Scott Morton and carried out by Messrs. Guthrie. The upper lights in Messrs. Wylie and Lockhead's exhibit, also by this firm, are a good imitation of old Dutch glass. The centre panels—four views of old Glasgow—are painted simply in shade and stain, and the "leading" work is quaint



A HUNGARIAN VASE BY ERNEST WAHLISS.

in design. Messrs. Guthrie's glass at the main entrance to the "Women's Industries" represents "embroidery," "silk reeling," and "grinding corn," in the upper lights, and in the lower "weaving" and "spinning." The colour is fine and the general treatment most artistic.

The Exhibition does not contain any remarkable examples of novelty in carpet designs.

but the exhibits show good taste, durable material, and admirable workmanship. The largest manufacturers in Scotland, Messrs. Templeton and Co., of Glasgow, whose stall



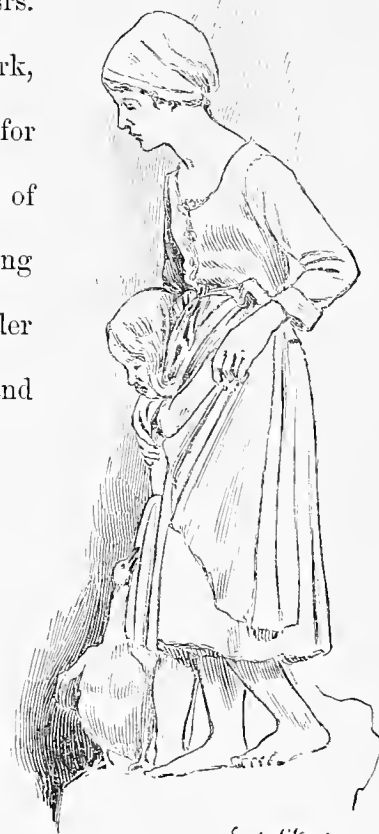
A DESSERT PLATE BY ERNEST WAHLISS.

has been frequently objected to on account of its overgrown proportions, make a very fine show with carpets and rugs. The reproduction of an antique Persian rug is beautiful. Another good design is one with an Italian Renaissance border; and the carpets made for Messrs. Shaw, of New York, are remarkable for

their delicate colour. Messrs. Tomkinson and Atkinson, of Kidderminster, exhibit a striking collection of carpets, among which a Victorian Axminster with a very effective border may be specially mentioned. Messrs. John Crossley and Sons and Messrs. Alexander Hadden and Sons exhibit in this department some very sound work.

Of permanent constructive decoration Messrs. Maw and Co. exhibit examples of great beauty in design and of solid excellence in workmanship. Their restaurant decoration in Persian, majolica, and lustre faience is by Mr. Lewis F. Day, and is bold and original in character. It may be termed a study in blue and brown, but includes a variety of tones and has a very striking effect.

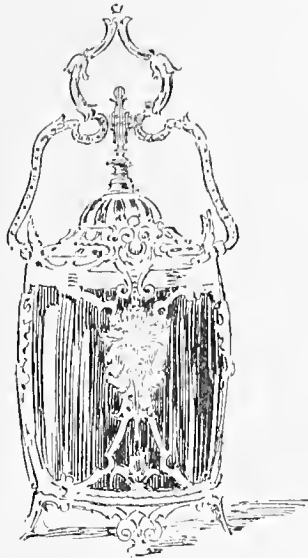
Messrs. Maw's lustre plaques deserve the highest praise for their beautiful variety of tint and iridescence. They have on them the "hall mark" of distinction. In permanent



La petite sœur  
by Jean Escula

French bronze

church decoration also Messrs. Maw have few equals. The altar-piece decoration they exhibit, designed by H. Holliday, with the reredos in an architectural framework of terra-cotta, is in itself a proof of this. All the contents of Messrs. Maw's attractive stall show cultured taste and conscientious work.



A GLOW LAMP BY OSBERT  
HENDERSON.

The ceramic mosaics exhibited by Messrs. Craven, Dunhill, and Co. are well worthy of attention. They are very artistic in design and colour. Their enamelled glazed tiles are examples of excellent workmanship. It is in the production of articles such as these, that are in daily common use and help to make our surroundings pleasant, that art finds one of its most profitable and

honourable employments.

Mr. Osbert Henderson has a notable display of artistic ironmongery, and Messrs. D. and J. Robertson's stall contains admirable examples of a similar class of goods. In cutlery we have Messrs. Hilliard, of Glasgow, and Messrs. Rodgers, of Sheffield, with exhibits of a high order of excellence in regard to both quality and appearance.

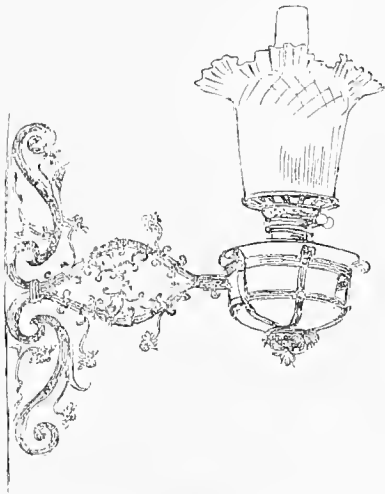
Messrs. Longden and Co., of London and Sheffield, in their stall in the nave, show some beautiful examples of ornamental iron, brass, and copper work.

Their lamp brackets, wrought with fine nervous handling, and their carved wood chimney piece, grate in brass, nickel, and iron, and brass fender, &c., in English seven-



A COPPER LAMP BY OSBERT  
HENDERSON.

teenth-century style, are only what might be expected from the well-earned reputation of the firm. They also supplied the grate, fire-dogs, &c., in the "Bishop's Parlour."



BRACKET BY THE ITALIAN METAL-  
WORKERS' COMPANY.

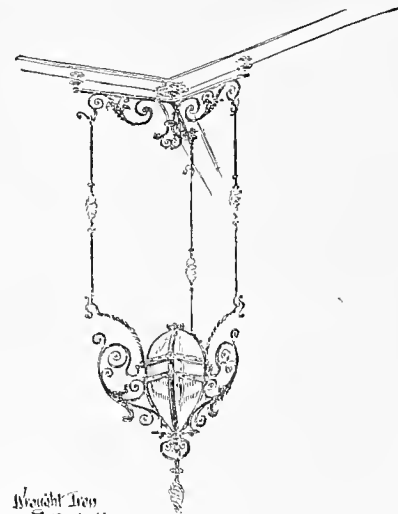
A wrought-iron grille in Italian Renaissance style, lately fixed at the Guildhall School of Music, illustrated by Messrs. Jones and Willis as a sample of their work, is a fine specimen of forged iron. Messrs. Jones and Willis also exhibit other good examples of wrought-iron and polished brass.

A lamp standard, designed by Mr. James Sellars for the St. Andrew's Hall, in Glasgow, of which he is architect, is shown by Messrs. Macfarlane, of the Saracen Foundry. The design is Greek, and the column is surmounted by a gilt figure of Samson breaking his bonds. In the exhibit of this firm which includes many good examples of cast-iron work, are also classical lamp standards by "Greek" Thomson, of Glasgow, and Mr. J. J. Burnet. The Sun Foundry exhibit is a very attractive collection of architectural cast-iron work.

#### CARRIAGE BUILDING.

One of the outward and visible signs of the wealth and refinement of a city is the number and the elegance of the private carriages that crowd its streets. The vehicles in Hyde Park and the Champs Elysées witness to the opulence and educated taste of London and Paris.

A carriage can be made a work of art in both its form and its finish. Carriage-building in Glasgow has naturally, with the growing wealth of the city, made of late years



Wrought Iron  
Pendant  
by 'Moir & Comp.

marvellous progress, and one of the firms mainly instrumental in promoting the improve-



STAINED GLASS BY J. AND W. GUTHRIE.

ments is certainly Messrs. James Henderson and Co., of Glasgow, a firm established fully fifty years ago, when private carriages were comparatively few and far between in Glasgow. The present senior partner, Mr. A. R. Henderson, studied in Paris, in 1878, under Dupont, the famous carriage builder, and having strong artistic tastes, he brought back with him to Glasgow fresh ideas, which,

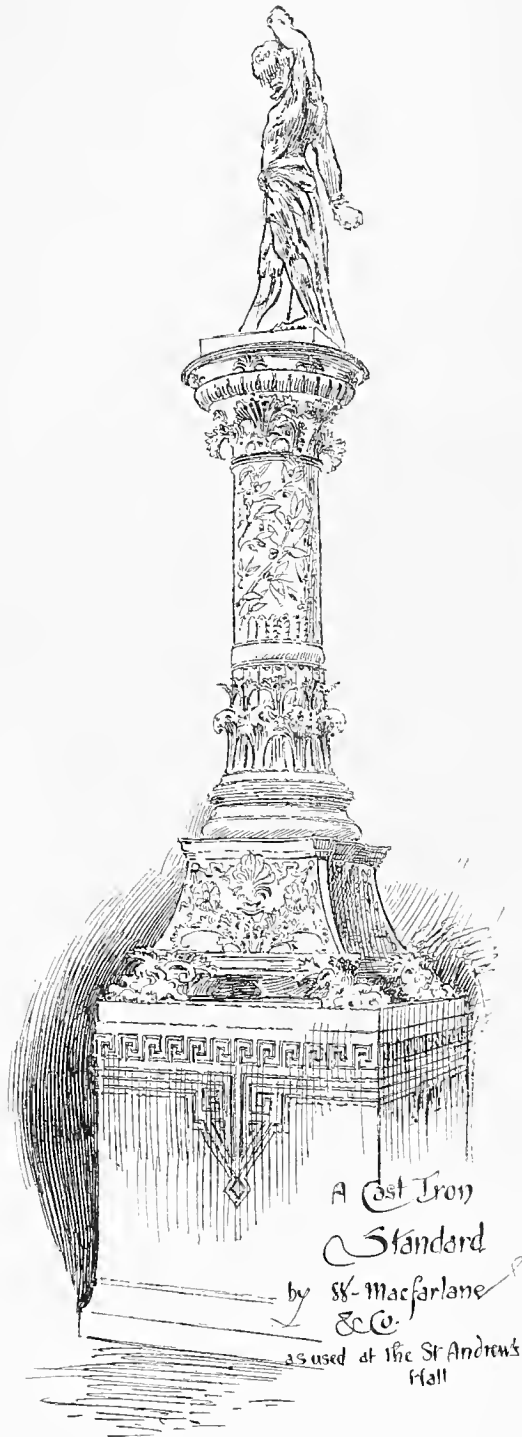
put into operation, may be said to have in many respects inaugurated a new era in carriage-building in the West of Scotland. Mr. Henderson is an artist, and can carry his artistic theories into practice with a result that is seen in the elegant, comfortable vehicles his firm exhibits at Glasgow. Messrs. Henderson exhibit a family omnibus, a five-glass canoe-shaped landau, an "Elysian brougham," an "Elysian chapel cart," &c., &c. Into the construction of these vehicles all the latest improvements are introduced, many of them the firm's own patents. For lightness, for grace, and for elegance of internal fittings, the carriages by Messrs. Henderson are equal to the best work turned out in either London or Paris.



STAINED GLASS BY J. AND W. GUTHRIE.

Mr. John Robertson, of Glasgow, is another important exhibitor who also shows

first-class work up to the level of all that can be required in carriage-building. His workmanship is thorough and his styles good. He has patented several improvements in springs, axles, wheels, &c. His exhibit includes many varieties of carriages, including the "æsthetic square-front brougham," Whitechapel cart, landaus, &c. The registered "Prince Victoria Brougham," by Mr. Holmes, Irvine, is a handy and elegant form of doctor's brougham; light and strong in construction, with some very useful improvements in the method of hanging the carriage body, and so equally distributing the weight.



The exhibits of Messrs. J. Buchanan and Co. show the high qualities that distinguish the carriages sent by all Glasgow builders—such as artistic design, sound construction, strength, lightness, and high finish. The "Premier" Brougham, "Premier" Waggonette, and "Premier" Victoria, are all admirable examples of what carriage-building ought to be. Mr. J. Alexander

is now the head of this firm, and is the author of several useful inventions.

Vans, carts, lorries, waggons, saddlery, and harness are shown in profusion. Perambulators, at Mr. Davies's stall appeal to mothers' hearts, and young and athletic visitors, on thoughts of healthful exercise intent, linger lovingly round Mackenzie and Co's exhibit of "North British Safety Bicycles." Close at hand, but not intended to



ONE OF THE ROYAL RECEPTION ROOMS. BY WYLIE AND LOCHHEAD.

suggest possible accidents to foolhardy cyclists, is a station of that most useful institution, the St. Andrew's Ambulance Association, with its waggon, its wheeled litter, its stretchers, and its smart and intelligent attendants all ready for their noble work of aiding suffering humanity.

## SILVER WORK AND JEWELLERY.

The exhibitors in this section, although not numerous, have very brilliant and attractive stalls. The well-known Glasgow firm of Messrs. George Edward and Sons make an excellent display at their large stand in the Transverse Avenue. One of their exhibits is reproduced here—a large tankard in silver repoussé work. On one side of the tankard is a scene from Scott's "Lay of the Last Minstrel," on the other a scene from "The Lady of the Lake." The designs are spirited and fresh, and are inspired with the feeling of the poems. The "Waverley Tea and Coffee Service," also in silver repoussé work from Messrs. Edward, is decorated with scenes from "The Lay of the Last Minstrel." The work throughout is of fine quality, and the treatment very clever. Messrs. Edward's stall is all a-glitter with a sparkling collection of jewellery and silver plate, in varied and beautiful designs. Most of the clocks in the Exhibition are fitted up by them; and their display of watches would even have made Captain Cuttle, could he have seen them, think slightly of his treasured time-keeper.

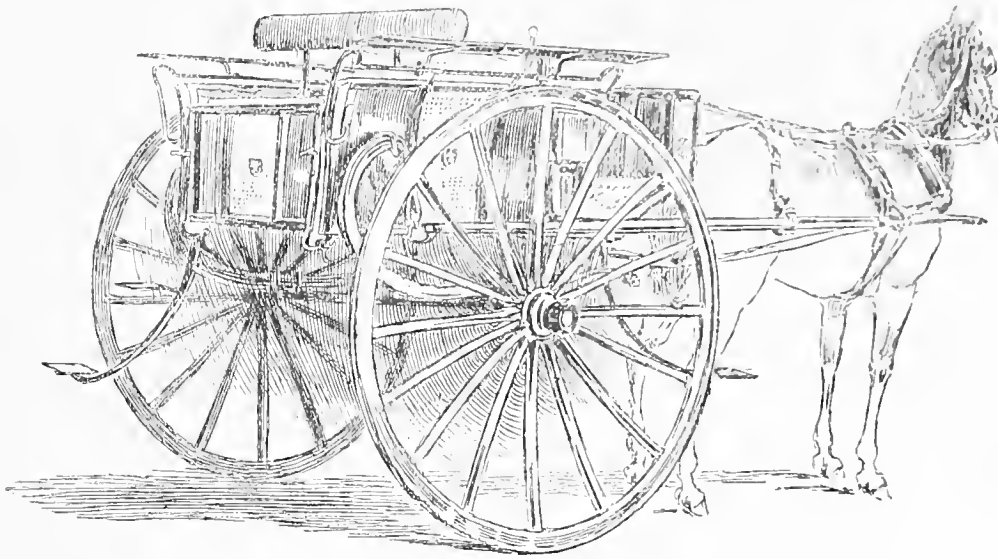
Among the many splendid exhibits of Messrs. Elkington and Co. is one of the last productions of the late Morel Ladeuil, who was chief artist to the firm, and who died some months ago. This is an elegant jardinière, partly gilt, with a design round it in repoussé work, representing Agriculture.

The process of diamond cutting and polishing is shown in active operation by the "Diamond Cutting Company, Limited," under the charge of their manager, Mr. Lewis Atkinson. Among the precious stones exhibited by this company is a famous black Brazilian diamond, set round with smaller white stones in the form of a pendant. The black diamond is valued at £4,000.



## TEXTILES.

The textiles and other allied exhibits, as behoves Glasgow, are numerous and important, and not only give an excellent indication of the progress our manufacturers are making, but afford an infinite amount of interest and attraction to all visitors of "the gentler sex." By the way, I presume *that* designation is still permissible; I mean no



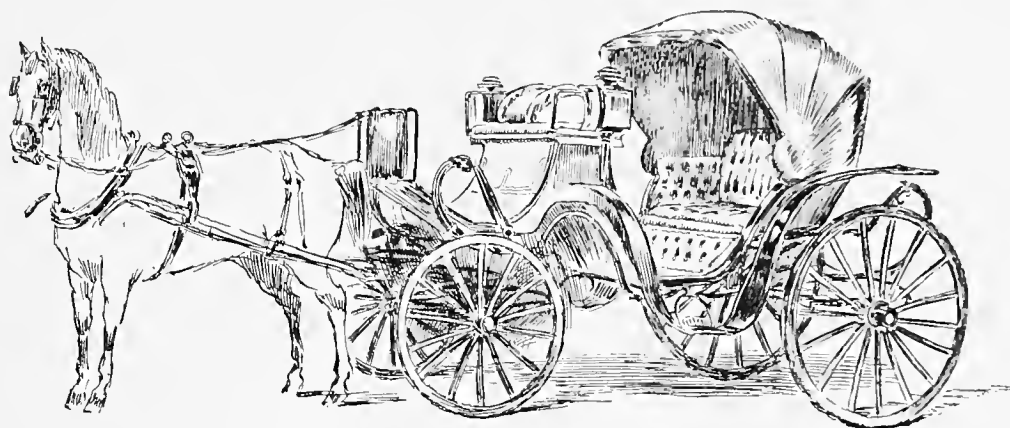
DOG-CART BY ROBERTSON.

harm by it, at any rate. I know there are women going about nowadays who would resent the slight suggestion of weakness it conveys.

Bonnets and laces and furs are all, I confess, as much of a mystery to me as Mr. Donnelly's cryptogram. I don't know their technical points; but in all such matters every woman, young or old, pretty or —— (on second thoughts, all women are pretty), with a well-regulated mind, takes a deep interest, and is, according as her taste has been formed and cultivated, more or less of a competent critic. If we may judge therefore by what we see and hear as we pass by the various millinery and dress exhibits, we may pronounce these to be a decided success.

The names of the exhibitors are something like the recently suggested derivations of the word "Glasgow," too numerous to mention. I may call attention, however, to Messrs. Copland and Lye's stall, where, among many other ravishing dresses, are bridal costumes so sumptuous with laces and silks as to be able to convince even the most "Cairdishly" inclined of female hearts that marriage committed in such an attire could not possibly turn out a failure. Messrs. Copland and Lye have also interesting exhibits of lace and glove making. Among the other Glasgow firms who deserve, had space permitted, more than merely honourable mention, are Messrs. Walter Wilson and Co., of the "Grand Colosseum," Messrs. F. H. Russ and Mr. George Sieber, with fine collections of furs, Mr. R. W. Forsyth, and Messrs. Stephen and Mellish. The trophy of Arctic products, illustrative of the whale and seal fisheries of Dundee and their manufactured results, put up by Messrs. Wm. Stephen and Sons, is very handsome. Then we have exhibits of boots and shoes, hats, india-rubber and waterproof goods, and of the thousand and one forms in which we can have sheets and towels, and pocket-handkerchiefs and curtains, and all other things that owe their substance to flax and jute, and cotton and wool. A very noticeable stall is that of Messrs. Neilson, Shaw, and McGregor, who exhibit a splendid collection of some one hundred and forty tartans and of all other requisites for a complete rig out in the "garb of old Gaul." It is still a fond belief in some parts of benighted England that all Scotsmen wear the kilt, douce business men as well as gamekeepers and Highland lairds. Of course I need hardly mention that the belief is not well founded. Just the other day, two stranger visitors, a man and a woman, halted opposite this stall and gazed admiringly at its contents. The couple were from somewhere far, far away, probably Bolton or Jarrow. "What's that?" queried the lady, pointing to a *sporrán*. "Oh," replied her friend, "that's what the wild 'Ighlanders call a pibroch!" The lady was quite satisfied. There is always among visitors to an exhibition a high percentage of men of wide and accurate information.

Cotton spinning and weaving, although not such flourishing Glasgow industries as they once were, are still important branches of manufacture in the Clyde district, and in the Exhibition there is a fair representation of the various articles made in Lancashire and the adjacent counties. Messrs. John Brown and Son, of Barrowfield, and Mr. Wm. Strang, of Greenhead, show plain and fancy muslins, good in texture and design; and Messrs. D. J. Howat and Co. exhibit Eastern cloths used in India and the Straits Settlements. The exhibits of Black and Wingate, Inglis and Wakefield, and the Thornliebank Co., illustrate calico printing. The two great Paisley cotton-thread firms, Messrs. J. and P. Coats and Messrs. Clark and Co., have important exhibits. The trophy erected by

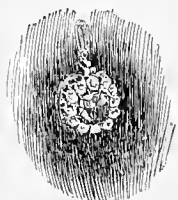


" ELYSIAN " VICTORIA BY HENDERSON.

Messrs. Coats includes a model of the firm's new mill, built of 50,000 spools of thread. Messrs. Bousfield show a ball composed of a linen thread about 30 miles long without a single knot.

Of late years the process of Turkey red dyeing has been completely altered by the discovery made by the chemist Roubriquet that garancine, the principle of the madder root from which the dye used to be extracted, is identical with alizarine, which can be produced from coal-tar. The Germans now supply us with most of the colouring matter used in this artistic industry, and they prepare it from anthracene, which is sent to them from this country, and is a coal product of the destructive distillation of English

that was formerly regarded as a waste substance. The process of Turkey red dyeing was introduced into Glasgow in 1783 by Papillon, a Frenchman, was taken up by the firm of

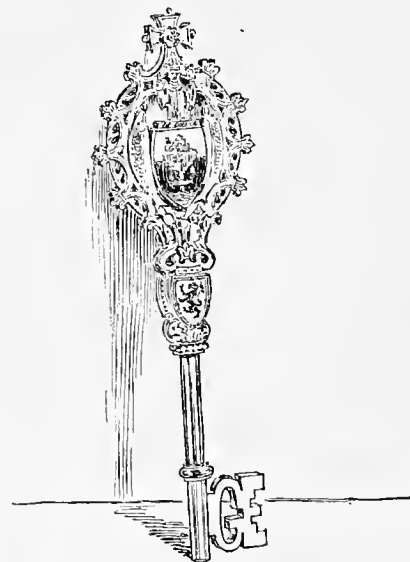


A VALUABLE PENDANT. EXHIBITED BY THE DIAMOND CUTTING CO.

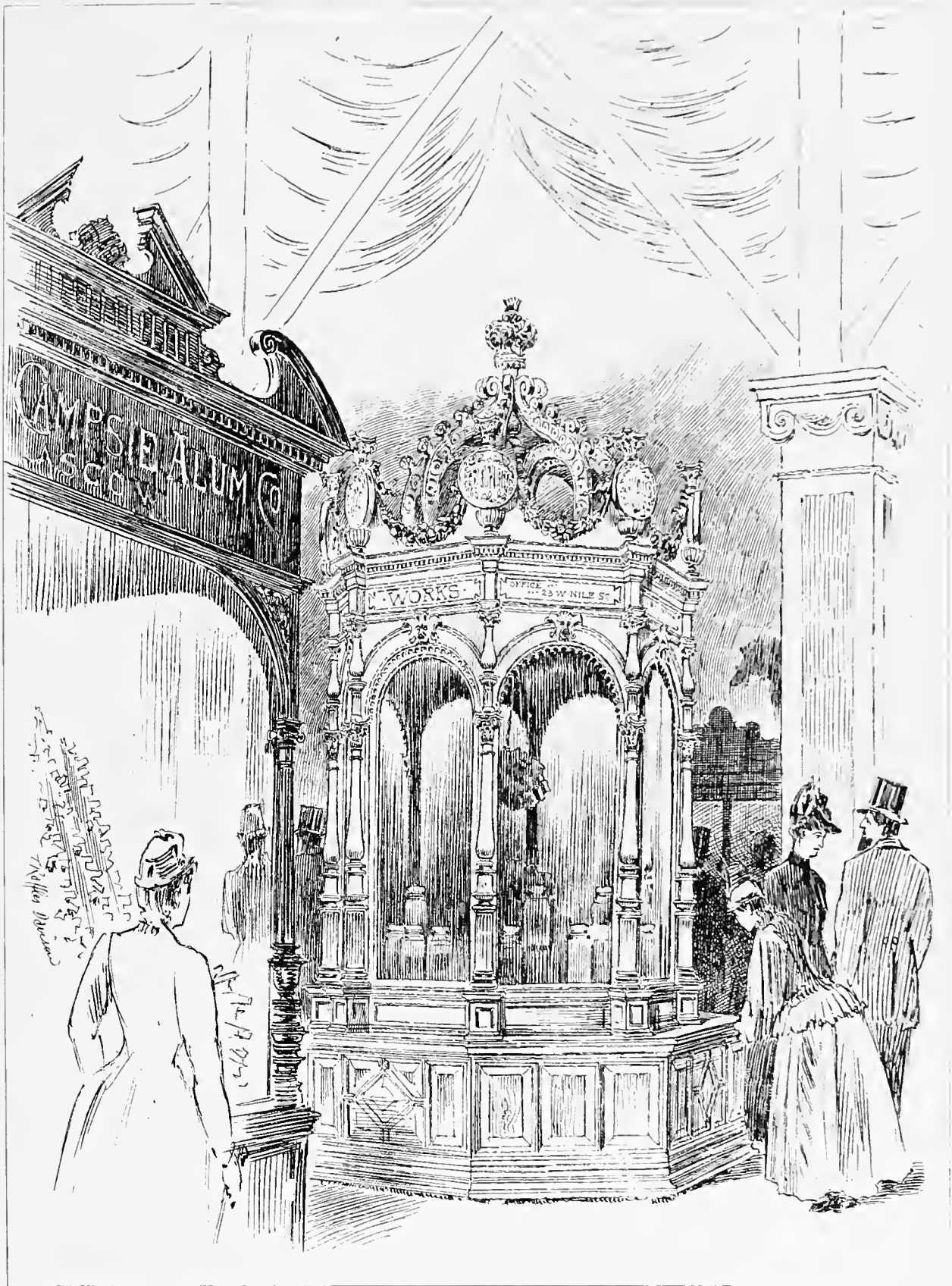
Henry Monteith and Co., and became soon, and still remains, a most important industry both at Glasgow and in the Vale of Leven. The exhibits of Turkey red sent to the Glasgow Exhibition by Messrs. Wm. Stirling and Sons, Messrs. Archibald Orr Ewing and Co., and John Orr Ewing and Co., are characterised by great brilliancy of colour and much artistic beauty of design.

### CHEMICAL INDUSTRIES.

The chemical works of Glasgow are famous all the world over. Are not the mighty "chimney stacks" of St. Rollox among the glories of the city, and more worthy of veneration in the eyes of our citizens than even the cathedral itself? Glasgow shows well in the chemical section, although it must be admitted that in some departments she is run hard by Middlesboro' and Tyneside and the energetic Germans. This section as a whole presents a very beautiful appearance, resplendent with bright-coloured dye-stuffs, sparkling with glittering crystals, and rich in decorative trophies moulded out of many tinted soaps. We see here that there are uses for soap of which a non-exhibition-going man would never dream. The saponaceous monuments, it must be remembered, are warranted to endure only in the driest of climates. Greenock must never think of commemorating any of her heroes in this material. Perhaps, after



THE GOLD KEY USED BY THE PRINCE OF WALES AT THE OPENING. MADE BY MESSRS. CHUBB AND SONS.



IN THE CHEMICAL SECTION



all, if most of our statues were made of soap they would last quite as long as the enthusiasm that originally suggested their erection.

A very handsome stall is that of Messrs. Stevenson, Carlile, and Co., designed by Mr. William Leiper, architect, Glasgow. It is of octagonal shape, with moulded angle shafts and the names of distinguished chemists displayed on shields round the top. It is surmounted by a crown formed of a conventionalised thistle, and the whole erection is finished in gilt bronze. The bright colours of the chrome crystals tastefully arranged inside add greatly to the beauty of the effect. The Hurlet and Campsie Alum Company—of which our esteemed Lord Provost, Sir James King, Bart., is the chief partner—have also a very handsome and attractive stand, with trophies of yellow and red prussiate of potash, which are splendid in colour. The corner of this stall is seen in the illustration. Specimens of anthracene, and of the alizarine dyes derived from it, which are now, as I have already men-



SILVERSMITH'S WORK BY G. EDWARD AND SONS.

tioned, so much used in the Turkey red processes, are shown by several firms, both British and foreign. Among them are F. Bayer and Co., of Germany, Arthur and Henshaw, the Society of Chemical Industry, Switzerland, the well-known Messrs. Sadler and Co. of Middlesboro', the British Alizarine Company, Kuhn and Schroeder, Saint Denis Company, and Hardman and Holdens. This is now a very important industry. Messrs. Charles

Tennant and Co., of St. Rollox, are one of the largest chemical manufacturing firms in the world, and they exhibit a varied collection of alkalies, bleaching powder, acids, sulphates, &c. Messrs. J. and J. White, the largest makers in the world of bichromates, have a brave show with their beautifully coloured crystals. Many and varied are the exhibits in this section, in addition to those already mentioned. We have soda, borax, oils, disinfectants, deodorisers, dyewoods, soaps, inks, alum, &c., &c. One gigantic hollow cone of crystallised alum, exhibited by Messrs. Spence, of Manchester, would make a most appropriate lurking place for a pantomimic "demon of the Arctic regions." An idea has occurred to me in the chemical section, and I freely make it public. Some one may find it useful. We know that years ago "Punch" suggested to suspicious wives, as a "shibboleth" for husbands who had been dining at their clubs, the words "British Constitution." I fear that in many cases frequent practice may have robbed the pronunciation of this phrase of half its difficulties. We can easily find a variety of substitutes—all quite novel, and therefore full of stumbling blocks—in some of the names chemists have invented for newly discovered products. For example, the knowledge that when he got home in the small hours he might be suddenly called upon by a captious critic to pronounce with distinct enunciation the terrible word Chlortetramethyldiamidotriphenylcarbinol, would surely "give pause" to even the most reckless of revellers. Well may the label call this "a double salt"! What like will the name of a treble one be?

Among the exhibitors of chemical, optical, and photographic apparatus may be mentioned Messrs. Baird and Tatlock, Mr. James Brown, Mr. George Mason, Messrs. McGhie and Bolton, and Mr. White. On the stall of the last-named are shown several of Sir Wm. Thomson's ingenious and valuable inventions in electrometers, compasses, sounding machines, &c.



## SHIPBUILDING AND MACHINERY.

Glasgow and the Clyde are inseparable terms. The city has made the river, and, in turn, the river has helped to make the city. The stream that ran glittering in the sunshine by "bonny banks of broom," and twisted and fretted its way to the estuary over shoals and pebbly ridges, and through pools where trout and salmon lurked,



GOLD TEA SERVICE USED BY HER MAJESTY THE QUEEN, MADE BY D. C. RAIT.

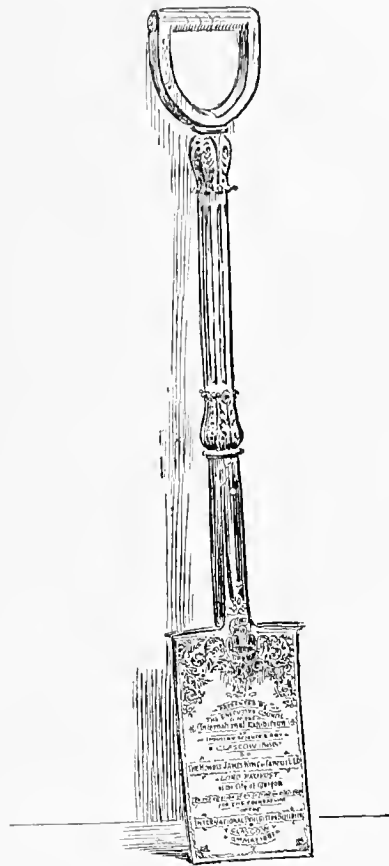
has been, by the skill and perseverance of Glasgow's indomitable sons, deepened and widened into a great artery of commerce. Mighty ironclads now float where once a noble salmon had hardly room to use his steering-gear.

Shipbuilding, as every one knows, is one of the chief industries of Glasgow and its neighbourhood, and the various "brands" of Clyde-built ships are famous all the world

over for the qualities that proper sea-going ships of the present day should possess—viz., strength, speed, stability, carrying power, and beauty. In no previous great Exhibition has there been such a magnificent collection of shipbuilders' models as at Glasgow. These illustrate all varieties of vessels, from ironclads to dredgers, great ocean steamers and graceful yachts, torpedo boats and tugs, belted cruisers and sailing clippers. The extreme neatness and care with which these models are made, their exact proportions, minuteness of detail and exquisite finish, command the admiration of even the veriest land-lubber, who does not know a binnacle from a bobstay. Here in Glasgow, the "sea-born city," we have all more or less strongly developed nautical sympathies, and affect to be critical in the matter of "lines" and knowing about rigs and shears, and the ship models are consequently a centre of interest. To show how carefully they are made, I may mention that some of these models cost from £400 to £600 and £700 to construct. The fingers must be delicate that manipulate the tiny blocks and put up the miniature deck fittings.

All the famous Clydeside firms are represented in the Exhibition. Their names are as familiar as "household words" wherever the meteor flag of England flies. We have exhibits from Messrs. Napier and Sons (one of the oldest firms on the Clyde, with a name intimately associated with the development of ocean steam navigation), the Fairfield Shipbuilding and Engineering Company (still better known as Elder's), Messrs. J. and G. Thomson, Messrs. D. and W. Henderson, Messrs. Denny Brothers, Messrs. A. and J. Inglis, Messrs. Alex. Stephen and Sons, &c., &c. The Fairfield people show among other exhibits a model of the celebrated and ill-fated imperial Russian circular yacht *Livadia*, and of the *Alaska*, one of the "greyhounds" of the Atlantic, which has made the passage to America in six days and eighteen hours. The steam yacht *Torfrida*, belonging to Sir W. Pearce, Bart., the head of the Fairfield firm, and one of the largest if not the largest steam yacht afloat (735 tons, 1,250 horse-power), is also exhibited. Its lines are beautiful.

The Fairfield Company exhibit model of design for steel twin-screw steamer, tonnage 11,500, which it is estimated will cross the Atlantic in five days. Verily the difference is great between this mighty construction and the cock-boats of some 30 and 50 tons each



Silver Spade  
with which  
The First Sod  
of the Exhibition  
was cut  
by Sir Jas King bart.  
made by Messrs Wm Smith & Son



Silver Trowel  
exhibited  
by Messrs  
Wm Smith & Son  
Jno Jas Burnet Arch<sup>t</sup>

in which our Elizabethan adventurers, in their romantic voyages of discovery, dared the unknown perils of the Western seas. Messrs. Napier's exhibit is particularly interesting, including, as it does, not only magnificent passenger steamers such as the *Merican* and the *Parisian*, but several of the very latest forms of our iron-clad fleet. The founder of the

firm, the late celebrated Robert Napier, began business in 1815, and made his first marine engine in 1823. The famous steamship lines that have their headquarters at Glasgow exhibit models of their best ships. Of these I may mention the "Anchor" line and the



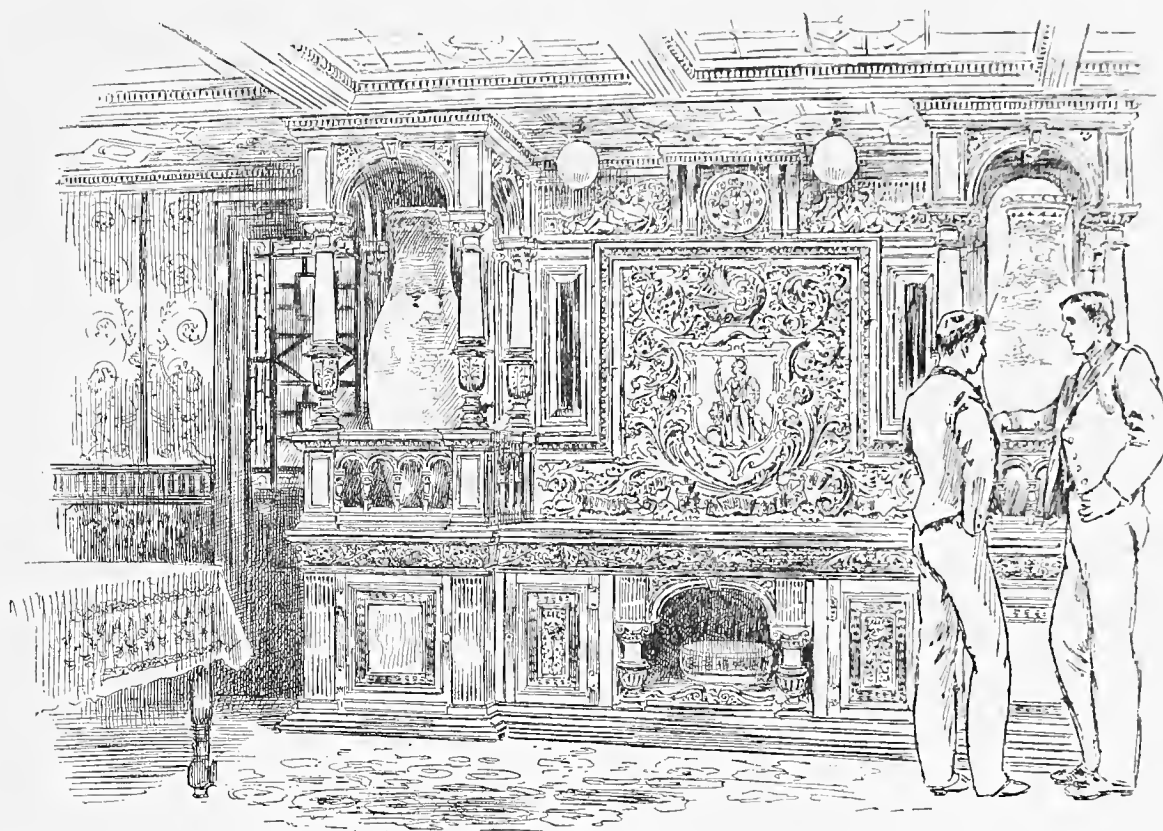
EXHIBITS BY REID AND TODD.

"Clan" line. The "Anchor" line, owned by Messrs. Henderson, has a fleet of forty first-class steamships, of which the premier vessel is the *City of Rome*, a floating palace of 8,144 tons burden and 12,000 horse-power. The "Clan" line, which, under the management of C. W. Kayzer, Esq., has greatly developed the trade between Glasgow and the East, owns a fleet of twenty-four large steamers.

A full-sized model of a deck-house, containing a saloon, music gallery, &c., carried out in all its details under the careful superintendence of an architect, is shown in the nave by Messrs. Wm. Denny and Brothers of Dumbarton. In Denny's

Leven shipbuilding yard there is a department entirely devoted to the work of ship decoration. This department is under the charge of Mr. J. M. Crawford, architect, and all the detail work, such as painting, carving, &c., is executed in the yard, the requisite

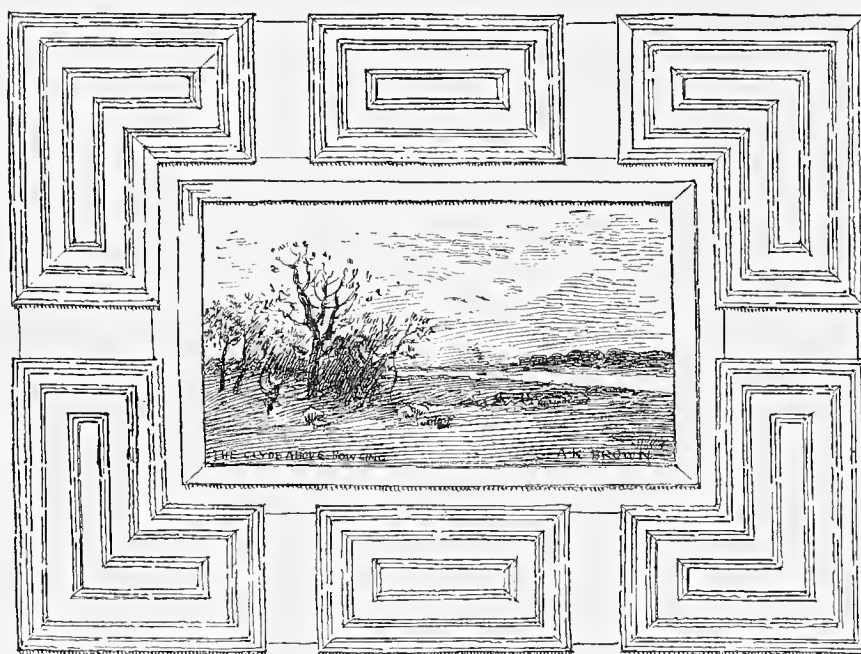
painted tile-work even being done by girls specially employed there. The deck-house in the Exhibition is very handsome, and the design reflects the greatest credit on Mr. Crawford. The lower floor contains a dining saloon and ladies' cabin; the upper, connected with the lower by a handsome staircase of panelled polished sycamore, is divided into a music saloon and smoking room. All the appointments are of the most luxurious



THE BUFFET, IN MESSRS. DENNY'S SHIP-SALOON.

character, and fitted to rob sea travelling of half its horrors. Dr. Johnson would not have called such a ship a prison. The carving, the upholstery, and the decorations generally are in admirable taste. The carved work on the sideboard, frieze, dados, &c., the hand-painting, and the details generally, deserve special commendation. At the time of writing over 200,000 people have visited these rooms, and no exhibit has excited more universal interest and admiration.

In close proximity to the shipbuilding models are two most interesting exhibits, evidences both of them of the perils our seamen have daily to face, and of the heroic and wise efforts that are as constantly being made to contend against these perils and mitigate their sad results. These two exhibits are a relic of the past—the boat and oar of Grace Darling—and a magnificent example of the lifeboat of to-day, shown by the Glasgow branch of the National Lifeboat Institution. The old boat belongs to Mrs. Joicey of Newton Hall, Stockfield-on-Tyne, this lady kindly lending it to the Shipwrecked Fishermen and



Decorative panelling  
in Ship Saloon by Denny Bras J. W. Crawford Architect

Mariners' Royal Benevolent Society, who exhibit it at Glasgow for the benefit of the Society. Let us hope they will exhibit it to some purpose: theirs is a noble object.

The Royal National Lifeboat Institution appeals for support to the people of Great Britain, and should never appeal in vain. I know that the energetic treasurer of the Glasgow branch, James A. Small, Esq., hopes that the presence of the Institution lifeboat in the Exhibition will stir the sympathies and levy a willing contribution on the pockets of all who see her, and remember their obligations to our sailors. A magnificent craft



THE LIFEBOAT



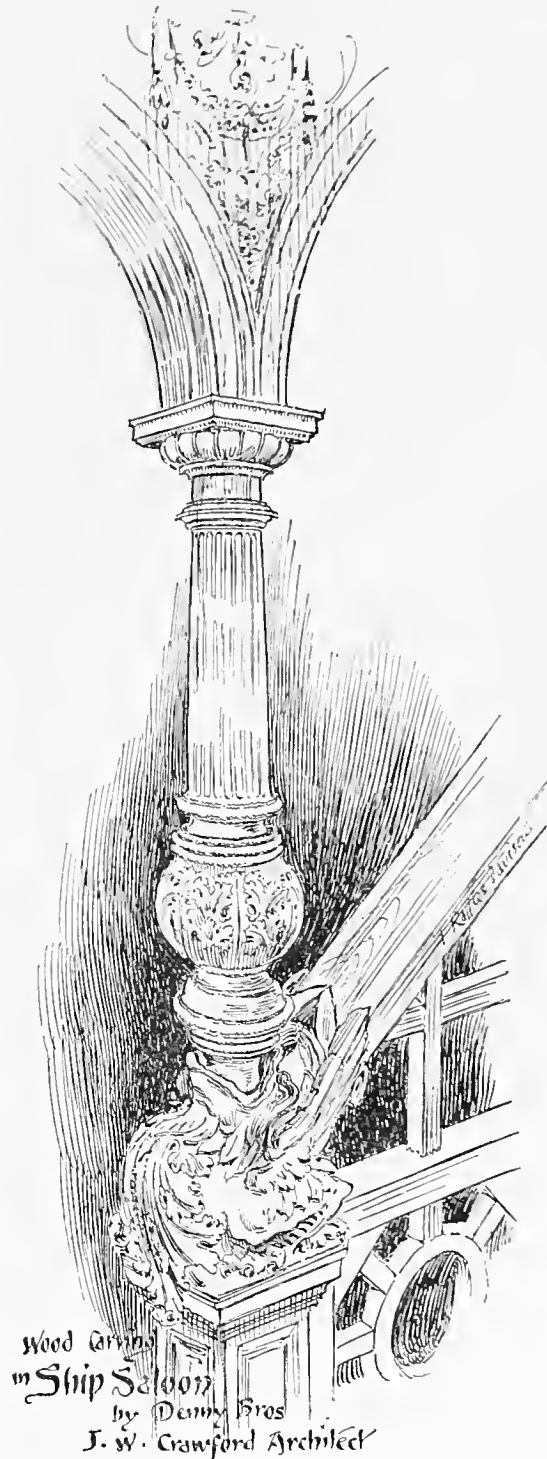


the lifeboat is, fit to go anywhere and to face the angriest seas. What a blessed mission hers is! Many a despairing heart, as she looms out of the storm-tossed foam, will hail her as a very angel of deliverance. May all good fortune go with her and the gallant men that man her, and risk life and limb in the service of their fellow-creatures!

### MACHINERY SECTION.

The exhibits in this department, interesting as they are to specialists, are not so attractive to an artist, and consequently are almost altogether outside the scope of this book. What they lack in picturesqueness, however, they certainly possess in power and ingenuity of construction. A visit to the Court will surely awaken even in those least versed in the intricacies of mechanical science a feeling of deep respect for the wise brains and clever hands that can so control the forces of nature as to make dead metal do work that looks almost like the outcome of a reasoning brain.

We marvel and admire as we watch in operation the numberless processes of manufacture that were once carried through slowly and laboriously by human hands, and are

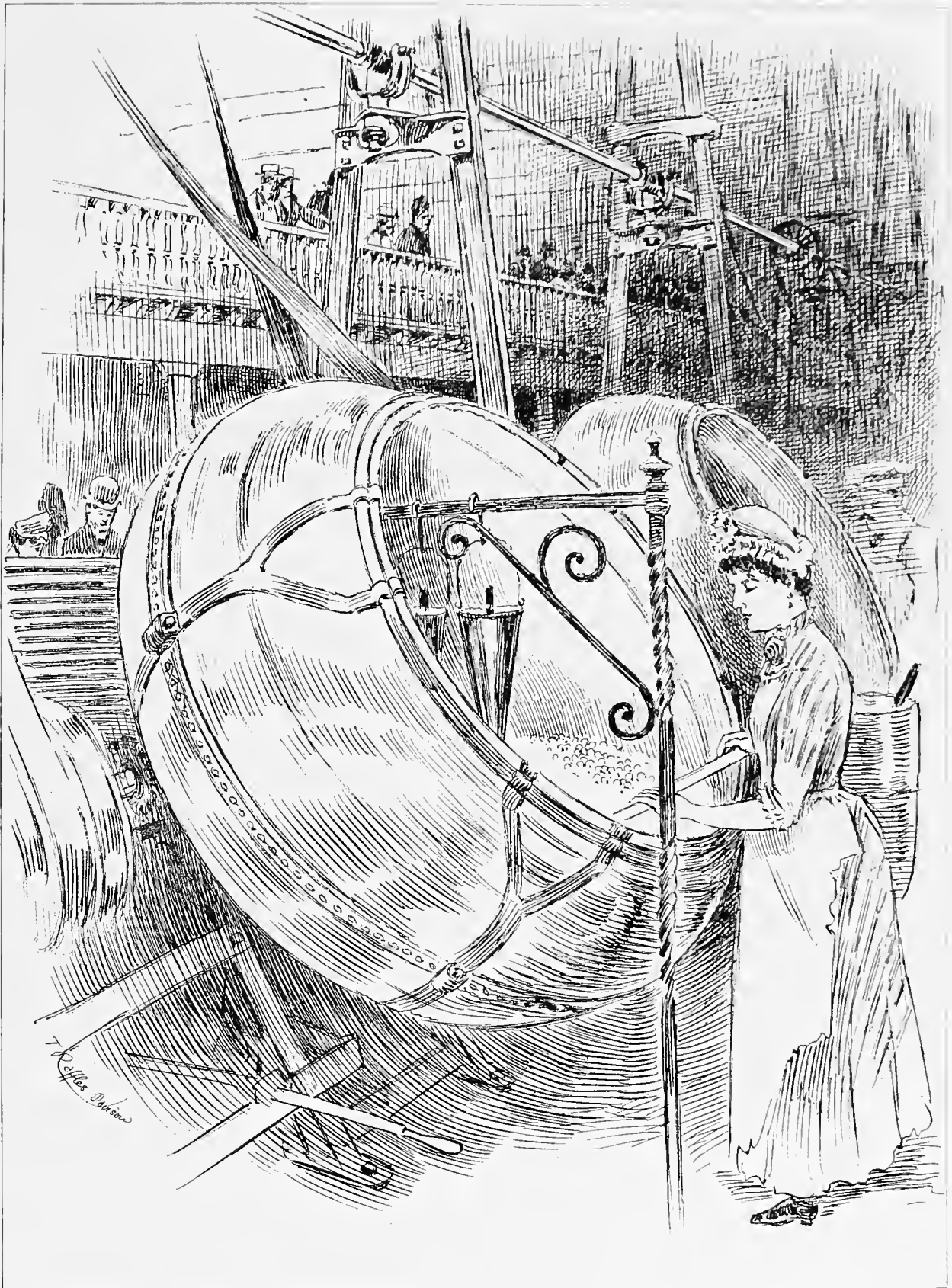


now accomplished by means of levers and cranks and wheels, all moving at the bidding of steam, controlled by the will of man. Truly we have enthralled a potent enchanter, and hold him at our beck and call.

Time would fail me to tell of all the forgings and cylinders exhibited and of all the processes seen in the Engineering Court, and of the wonderful varieties and methods in which steam power is here utilised—printing, colour-printing, ventilation, label-making, lithography, punching, pencil-making, pen-making, weaving, boot-making. I must stop—the list is endless. Patient, strong, and true, the machinery never tires, and does its appointed work with an exactness and a promptitude and a power that the still more complex machine called man can never hope to rival. The section, viewed from the gallery, with all its twisting and turning wheels and shafts, is indeed a heart-stirring sight.

One department of the Machinery Section always attracts a crowd of visitors, and that is the one where we see sweetmeats actually made. In our youth we take sweetmeats “for granted”—we do not trouble ourselves about the mystery of their manufacture; we are rather inclined to think that, like Topsy, they somehow “grewed.” Here the mysteries are laid bare before us. In Mr. Assafrey’s stall we have all the process of chocolate manufacture going on, from the grinding of the beans to the final stages of putting the finished results into boxes. Mr. Assafrey, it may be mentioned, is the only manufacturer of chocolate in Scotland, and he has made a specialty of some other forms of sweets, such as Russian toffee, that would tempt even one who is a martyr to toothache. He makes confectionery a high art.

Mr. Davison reproduces “the revolving comfit pans” of Messrs. John Gray and Co., one of the best-known firms in Scotland. In these huge revolving pans seeds—carraway, coriander, almond, &c.—are coated with sugar by the aid of the revolving action, and are turned out in the shape of the “sweeties” that are the delight of youngsters. We see



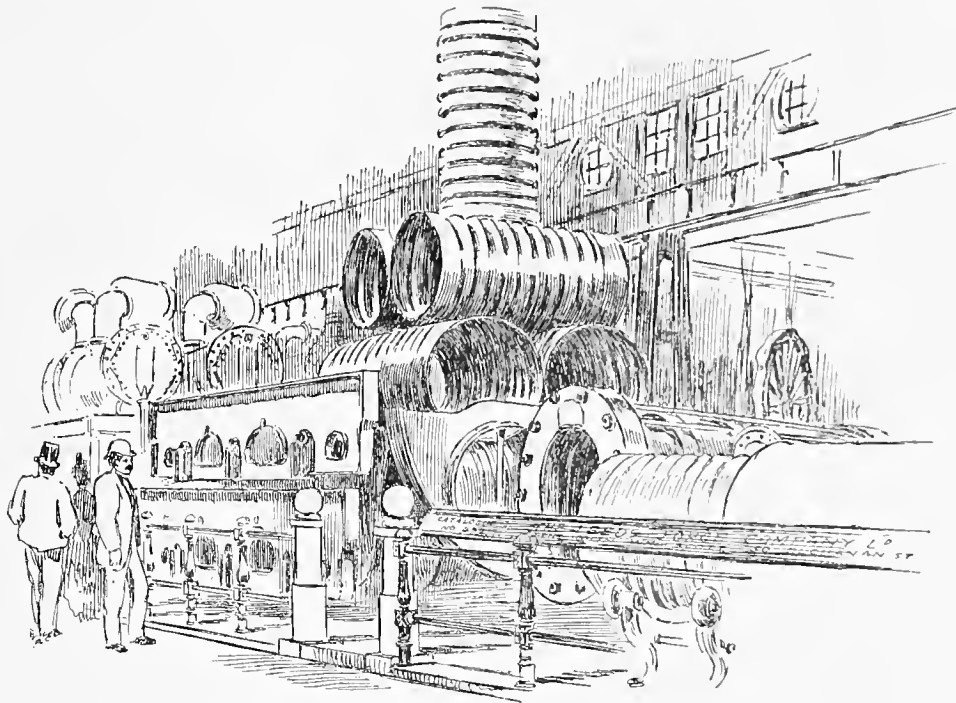
COMFIT MAKING



also here the manufacture of "rock," and lemon drops, and "conversation lozenges," the bashful young man's best friends at a *soirée*.

Messrs. J. McIntock also show the processes of sweetmeat-making.

For another and a very different example of what steam machinery can do, look at the enormous exhibits of the Leeds Forge Company, where we see thick plates of steel cut as if it were so much butter and pierced as if it were only paper. This firm now produce



CASTINGS BY THE LEEDS FORGE COMPANY.

the side frame of a tender in one enormous casting, as shown in the sketch above. Steam has a giant's power truly, and yet how tenderly it can be used.

The electric lighting of the Exhibition, under the control of W. A. Bryson, Esq., the engineer, is divided into three distinct sections, subdivided into several circuits. The main building and gardens are lighted by the Anglo-American Brush Corporation, who have installed 519 arc lamps, employing altogether 23 dynamos. The picture and sculpture galleries are illuminated by the Thomson-Houston system, with 40 arc lamps

hung from the roof along the centre of the galleries. These lamps are controlled by an automatic adjusting apparatus, and burn very steadily. In the refreshment and dining rooms 750 Swan-Edison incandescent lamps are used, employing four dynamos. In certain of the courts and in the kiosks outside the latest forms of gas and oil lighting are shown in operation, such as the Siemens, the Bower, the Welsbach, the Wenham, and the "Redsdale Railway Lamp" systems.

The boiler-house and the engines that drive the dynamos are not the least wonderful part of the show. They have a weird, grand beauty of their own, that appeals to the imagination of those who least understand their construction.

#### MISCELLANEOUS.

The mining exhibits are naturally very interesting. Looking to the coalfields of Lanarkshire, this could hardly fail to be the case. The stand of the great Baird firm, with its samples of coke and coal and iron, is arranged in quite an artistic manner, and among the many other exhibits may be mentioned Merry and Cunningham's model of Carnbroe ironworks, the reproduction of a part of Earnock colliery with the figure of a miner at work, and the exhibits by R. S. Newall and Co. and Geo. Cradock and Co. of iron hawsers and steel rope for mining purposes.

A very interesting exhibit is that of magnetic iron ore by the Swedish and Norwegian Railway Company. Not only is this ore interesting for its wonderful value (containing 70 per cent. of iron practically free from sulphur and phosphorus), but the railway lately constructed for its transit is the most northerly railway in Europe. The ore is likely to come into very extensive use in this country. From the Victoria Haven, Oföten Fjord, Norway, shipment will be possible all the year round.

The "Artisan" Court contains a great number of models of engines, yachts, carriages, &c., all reflecting great credit on the industry and ingenuity of their amateur builders.

The collection of maps, drawings, and models in the Educational Section shows the work carried on in Board and technical schools, and in the training of the blind.

The exhibits of books, stationery, bookbinding, and printing, although not very extensive, is in quality quite worthy of the city where Foulis lived and laboured. All



DOMINIE SAMPSON.

the best known Glasgow and Edinburgh firms are represented, such as Blackie, Chambers, Collins, Lyons, Maclehose, McLure and Macdonald, Macphail and Niven, &c.

Mr. Davison gives a drawing of the attendant at Messrs. Cassell's stall, who had the honour of presenting some books to the Queen on the occasion of Her Majesty's visit to

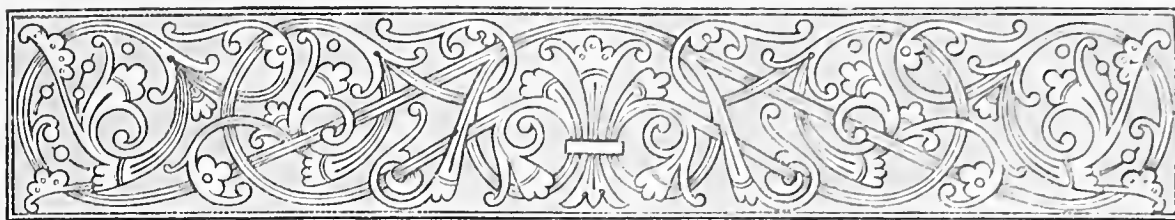
the Exhibition. He is dressed as "Dominie Sampson," and is shown surrounded by a group of interested listeners, to whom he is doubtless enlarging on the mysteries of modern publishing. In the group may be recognised one or two well-known local pressmen and Mr. Sims, the genial superintendent of the Exhibition "press-room," to whose energy we must attribute much of the great success that has attended the efforts to arrange excursions to the Exhibition from the near and the uttermost parts of Great Britain.

Messrs. Hinde Brothers, the well-known brush manufacturers of Birmingham, have two very interesting stalls, one in the Ladies' Industry Section and one in the Machinery Annexe. At these stalls the processes of brush-making are illustrated, from the rough shaping of the wooden frame until the final polishing. The stalls are always surrounded by an interested crowd. The firm turn out beautiful work. They are also responsible for the distribution throughout Glasgow of cunning steel-link puzzles, the mystery of which has already driven many contemplative men mad, and given calming and harmless employment to myriads of imbeciles. If I had only Pope handy at the present moment, I could copy out a good quotation about being "tickled with a straw."

In the Courts devoted to Musical Instruments, the local manufacturers and dealers, such as Paterson, Sons & Co., Mr. Alexander Biggar, Mr. Samuel Hay, Maver & Son, Muirhead & Turnbull, are well represented.

At many neat little bookstalls throughout the building, the various official publications, catalogues, &c., are sold. Messrs. T. & A. Constable of Edinburgh are the official printers of the Exhibition, and their arrangements as to sale of catalogues, programmes, &c., are most efficiently looked after by their representative, Mr. W. Dalglish.





## THE FOOD EXHIBITS.

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THOSE who turn to the subject index of the catalogue previous to taking a look at the exhibits, will find that the food stuffs shown in sample are numerous. Including wines, spirits, and various waters, natural or aerated, there are in all no less than one hundred and twenty exhibits which may be classed under the heading of alimentary substances, taking into the number of course such samples of sauces and condiments as pertain alike to cooked food or raw articles of nutriment. A large proportion of the exhibits in question are shown in Court 21. One remarkably well-arranged exhibit is that devoted to the display of tomato catsup. The "trophy" erected is striking of itself, and the sauce excellent, judging from the "tastes" of it which are offered to visitors. The tomato has become quite a British production, vast quantities of that fruit being now grown in our English market gardens. This exhibit is shown by Messrs. Gordon and Dilworth, an American firm of purveyors. Opposite to the catsup exhibit is shown the display of the Fairbank Canning Company. In many instances throughout the Exhibition the contents of tins and bottles have all to be taken on trust, the outsides only being shown. Some exhibitors are liberal enough to draw a cork or open a tin in order that the goods in which they deal may be tested; care has, however, to be exercised by the attendants in the matter of giving away, as there are always loafers at

hand ready to devour what is offered. The Fairbank Company do not insist on selling their pigs in a poke ; on the contrary, they are not illiberal in dispensing their hospitality.

It would require a volume, and a bulky one, to describe the many interesting food exhibits collected in the Exhibition, most of which represent the manufactured article. Several of the show cases are filled with a variety of substances, exhibited usually on behalf of the manufacturers by active local or other agents. At one of the stands (in Court 20) "Liebig's beef wine" may be tasted, as also various extracts of malt, beef tea, &c. ; and at another pavilion an interesting pamphlet descriptive of "Edwards' desiccated soups" may be picked up, and is worth carrying away for home perusal. As was to be expected, several exhibits of excellent oatmeal—the names of which I have no space to particularise—are made in the food courts, and strangers who are curious as to how it is utilised can see it being baked into cakes by deft-handed maidens in the annexe devoted to machinery, where may also be seen the excellent "bakery" in active operation erected by the "Cross-my-loof Company." The well-known Messrs. Brown & Polson, of Paisley, have a capital show of their own peculiar products. Corn flour, corn starch, as well as maize products of various kinds are on exhibition. Some rare wheat exhibits, it may here be noted, are displayed by Messrs. A. Crawford and Son, of Belfast. Marshall's display of wheaten preparations are worth examining—farola, granola, tritola, &c. Hunter and Son, of Murrayfield, Scouler and Sons, of Ayr, and Messrs. White, of Belfast, are all exhibitors in the food courts.

In another portion of the building may be seen a number of very attractive exhibits of confectionery and fancy breads and biscuits ; that of Macfarlane, Lang, and Co. is well worth looking at, being exceedingly well fitted up and furnished. Messrs. Mackenzie and Mackenzie, of Edinburgh, have also an attractive show in the same line of business. Glasgow has long been famed for its wedding cakes, which, as a rule, are not only showy but toothsome ; several examples are shown in these elegant kiosks, as also different

bakes of "short bread" and a large variety of tempting tea-cakes, which, as advertisers



FRUIT AND TOBACCO.

sometimes say, are "too numerous to particularise." Marmalade and other "sweets" are

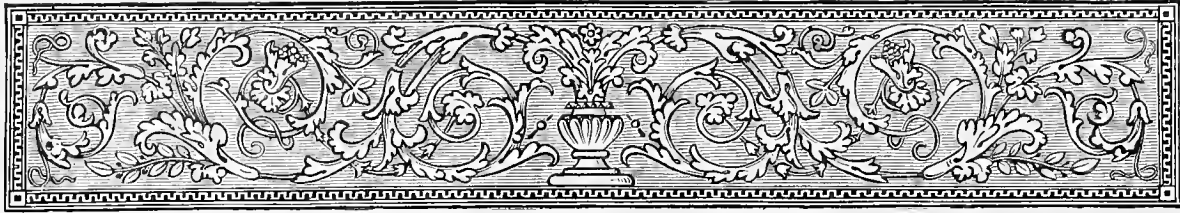
largely exhibited, and in their crystal enclosures look really tempting. In this class of exhibits the West of Scotland, and particularly Paisley, come to the front. The well-known firm of Wotherspoon and Co. show many tempting things—indeed, their productions have become so numerous as to require a pretty large catalogue for their enumeration.

Beverages and liquors are well represented in the Exhibition, especially the materials for producing “the cup that cheers.” On one stand, furnished by a local firm (Messrs. Pringle and Crichton), there may be seen a large selection of the teas of commerce, and throughout the building tea is constantly in evidence; there are several excellent tea-rooms where Ceylon or Indian teas can be had, and others where the herb of China is “masked” and served in great perfection. Messrs. Stirling and Culbard’s display is worthy of being examined in some detail. Coffee bean products are also shown in the court devoted to beverages. Swiss condensed milk finds, of course, a place, and lime-juice is largely shown, there being several brands on exhibition; Rose and Co., of Leith, have a display, as have also Messrs. Evans and Co., of Liverpool, who show a variety of “Montserrat fruit juices.” Home-prepared ciders are exhibited by Messrs. Symons and Co., of Totnes, and Messrs. Felton and Sons, of London. Of aerated and mineral waters there are several exhibits, most of the well-known manufacturers, headed by Messrs. Schwebbe and Co., having representatives in the building. The Salutaris Water Company has also a stand; it is nearly opposite that of Messrs. Schwebbe. The chief Belfast dealers in these waters (Messrs. Corry and Co. and Messrs. Cantrell and Cochrane) have also exhibits. The exhibit of a local firm may also be referred to—that of the British and Foreign Mineral Water Company, of Glasgow.

Whisky finds favour. There are several exhibits devoted to this “light wine of the country.” Pure “makes” and “blends” having various attractive names can be seen, and may even be “sampled” in moderation. Of spirituous and temperance drinks

there are forty exhibits, including those of Dunville of Belfast, as also various brands of champagne ; among the latter may be found those of Charles Heidsieck, also the wines of Roussillon and Co., of Epernay, who seem to carry on a brisk trade in their kiosk in the central avenue, under the auspices of Mr. Strauss. Australian wines are now coming into demand in this country, and those who are desirous of testing their quality may be accommodated at the various exhibits.

Dairy produce and appliances of various kinds are illustrated by eleven exhibits, whilst the processes of cream-separation and butter-making are shown daily in a practical dairy erected in the grounds, where the work is carried on by trained experts from various countries. It may truthfully be said that the department of the Exhibition to which this brief sketch refers is worthy of the place. None of the exhibits are of greater importance than those which relate to the national commissariat.



## WOMEN'S ARTS AND INDUSTRIES.

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LADY CAMPBELL.

THIS section is one of the most successful and the most interesting in the whole Exhibition, and one which, if it is properly studied and its lessons borne in mind, cannot fail to have a most beneficial influence. The good results that have been attained are mainly due to the hearty enthusiasm with which the Committee entrusted with the organisation of the section set about their work, and to the systematic and thorough manner in which they carried out their scheme in all its details. To Lady Campbell of Blythswood and to Lady King, the conveners in Scotland, special thanks are due. They were instant in season and out of season, and grudged the expenditure of neither time nor trouble in order to ensure success. They were most heartily assisted by the Countess of Rosebery, the convener for Scotland; the Duchess of Abercorn, the convener for Ireland; and Lady Thomson, vice-convener in Scotland. Miss Meta Donald has been very energetic as honorary secretary, Miss Grace Paterson acts as secretary, and Miss Gowans as her assistant.

The aim of the Women's Industries section at the Glasgow Exhibition is to endeavour to give some help to the solution of the difficulty of how women can profitably employ themselves. The Committee have brought together as many examples as possible of women's work from various countries, in order to encourage Scottish enterprise and to give to it suggestions and guidance. It is evident from the exhibits that Scottish women hold their own in all plain work where thoroughness of execution is concerned, but they require systematic education in the art of design. Their imagination and their taste must be cultivated, as well as their powers of manipulation.

In various localities in Scotland the need of systematic instruction in high-class needlework has been recognised by ladies who are anxious, by establishing and superintending technical schools, to lend a helping hand to their poorer neighbours. In this manner an earnest endeavour is being made,



LADY KING.

under the presidency of the Hon. Mrs. Vernon, to revive in Ayrshire the industry of plain embroidery on linen, which was at one time the source of employment to many hands. The Wemyss Castle School, the Houston School, and the Menzies School of Needlework, Aberfeldy, are all working in a like direction of usefulness.

Among the Scottish home industries that are represented at Glasgow are the production of home-spun tweeds in the north-western islands of Scotland and Shetland knitting.

A loom from Harris and a native worker, who has been sent by Lady Scott, illustrate one of the stages in the process of the manufacture of the former, and to do justice to the latter three or four Shetland women are seen busily engaged at work. These knitters are very dexterous and patient. One girl was some time ago paid eight pounds for a beautiful shawl, almost as fine as gossamer, in the knitting of which she had spent nearly eight months.

The Royal School of Art Needlework has a fine exhibit of a pretty little room, in the

Elizabethan style, in order to show the suitability of needlework for decorative purposes. All the various designs shown at the school are in exquisite taste.

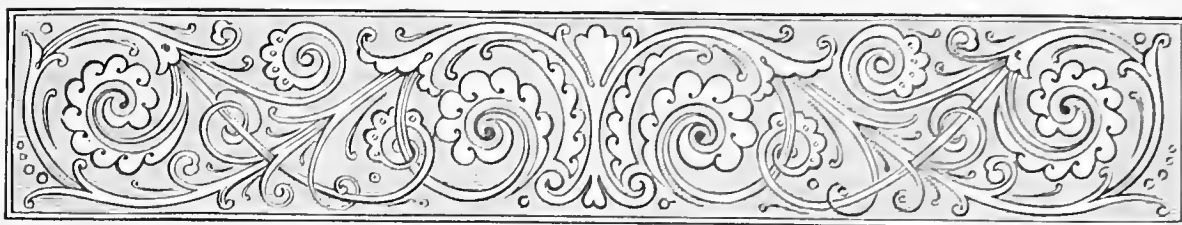
Exhibits have been brought from all the leading technical schools for women in Germany, and demonstrate the thorough character of the art instruction open to women in that country. The Dowager Empress of Germany, our own Princess Royal, has been of great service to the section in this matter.



MISS META DONALD, HON. SEC. WOMEN'S INDUSTRIES SECTION.

Nearly every description of women's work, from the making of lace to the forging of iron nails, is here illustrated, and every department has its own peculiar interest and value. In Scotland the special handicrafts for women are not many. It is to be hoped that those who are trying to stimulate and guide the movement for the promotion of the employment of women will find that the practical hints to be gathered at Glasgow are of material service and encouragement.





## COLONIAL COURTS.

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### BURMAH.

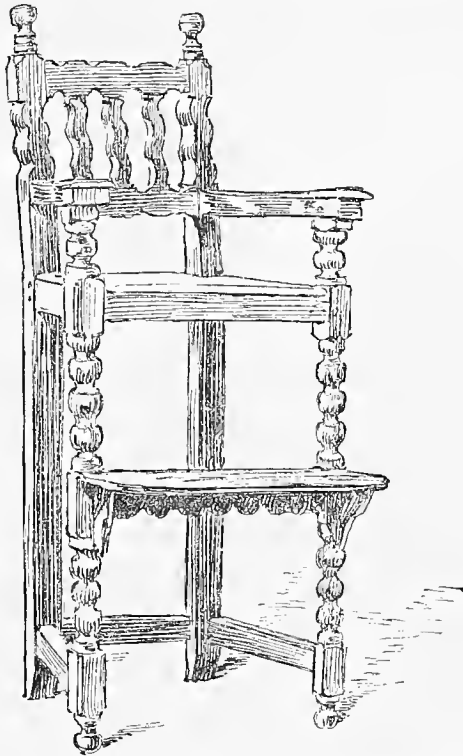


THE portion of the Exhibition devoted to Burmese silver work is naturally located in one of the Indian Courts. It is unusually rich in silver repoussé work gathered from the private collections of General Ford and Mr. W. Strang Steel. A table centre piece, a "Tswan Oke," or bowl with pedestal standing thirty-two inches high, a smaller "Oke" from Rangoon, a "Kalat" used in the ceremonious presentation of water to royalty, a fruit bowl, a filigree cup, a betel box, and many other interesting articles of manufacture here attract the notice of the curious. The vases are almost invariably richly decorated in panels, some of the ornamentation developing the various incidents in a consecutive and often tragic story. Swords, knives, and dinner cutlery also show the ingenuity of the native artist. The cutlery is made in this country, and the ability of the Indian artisan is confined to the handles, which are elaborately and characteristically carved.

### THE CANADIAN COURT.

The very attractive Court devoted to the Canadian exhibits has the fault of being too small for an effective display of its interesting and valuable contents, which, if not so showy as some of the other exhibits, are undoubtedly more suggestive. It is hardly necessary, perhaps, to say that the Canadian Court has been furnished with a view to

promote the further prosperity of our flourishing North American settlements by an influx of new settlers drawn from the old country. As visitors to the Court are able to see from the different exhibits pertaining to the produce of "the Dominion of Canada," there is a vast field of varied industry open to persons who propose to make that country their future home. "The Dominion," in extent, occupies an area



*Oak Chair of James II*  
lent by the Earl of Mar & Kellie

(From the collection in the Bishop's Castle.)

equal to the whole of Continental Europe, covering as it does a space of 3,500,000 square miles, with its boundaries reaching from the Atlantic to the Pacific.

A glance at the pictures and photographs hung in this court shows visitors something not only of the contour of the country, but brings into notice as well the luxuries of life and travel

that are now placed at the command of tourists and settlers. Not only so, but

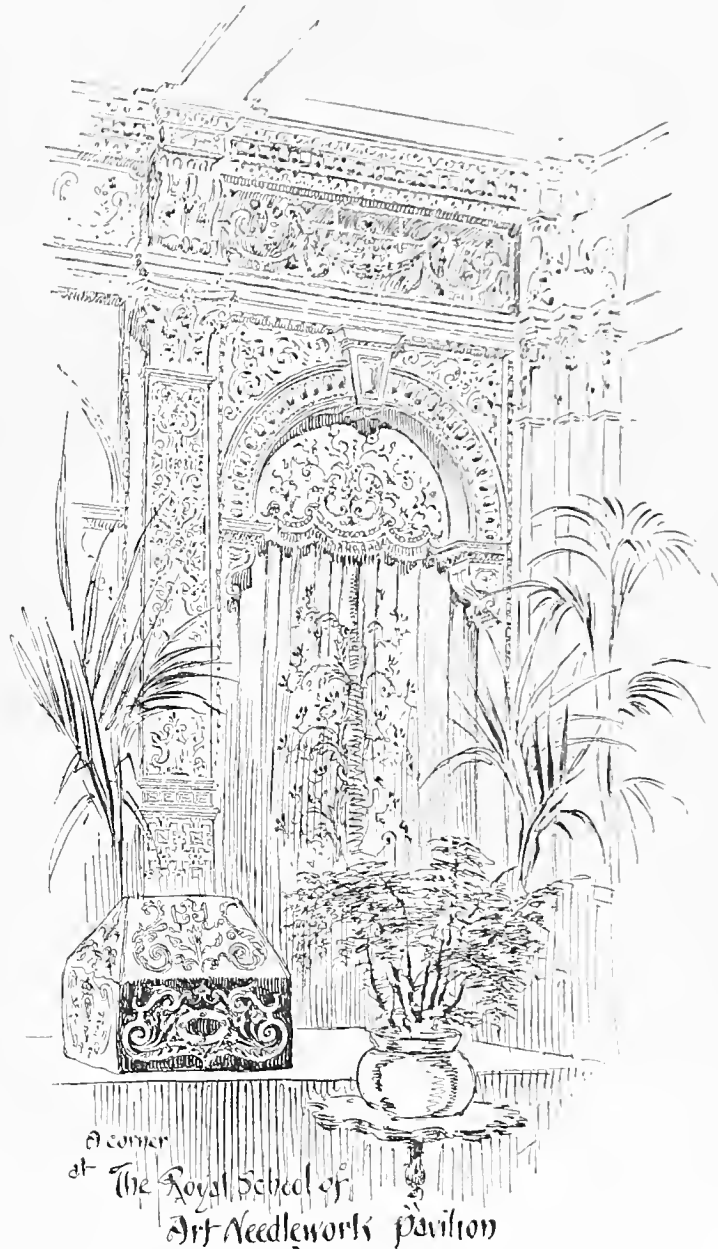


*Alexander Idle Shoemaker's Chair*  
lent by Geo. Rose

(From the collection in the Bishop's Castle.)

a series of fine paintings present to the eye graphic views of the nine principal cities of Canada: Montreal, Toronto, Quebec, Ottawa, Winnipeg, &c., &c. The many fine scenic photographs which are exhibited illustrative of a tour by the Canadian Pacific Railway from Quebec *via* the north shore of Lake Superior, over the prairies and rocky mountains to the terminus of the railway at Vancouver, convey a good idea of the leading features of the colony in its picturesque aspects.

The wild animals which afford food and sport to the Canadian people, the hunting of some of which may be designated "a business of great pith and moment," are to be seen in the exhibit of natural history, which has undoubtedly proved one of the chief features of the display. The fur, fin,



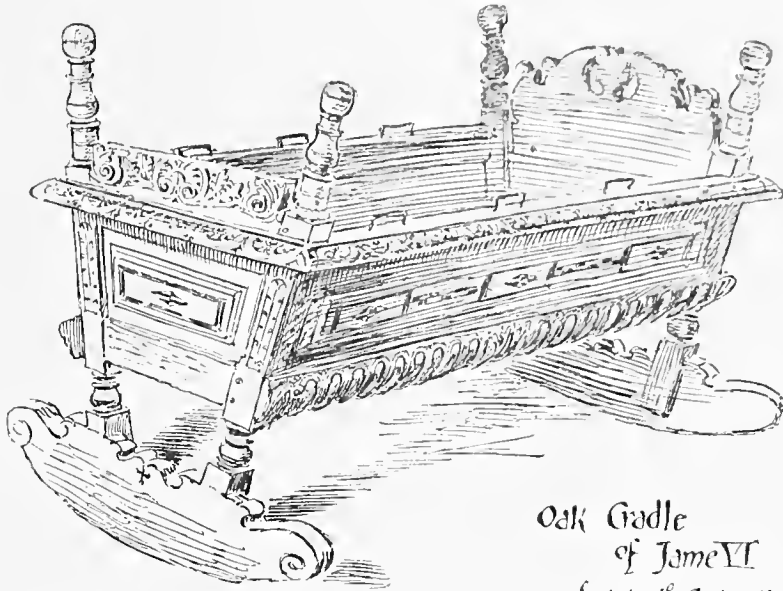
and feather of our great colony across the sea is illustrated by means of stuffed representations of many different animals, and a large selection of the skins of others, such as the badger, beaver, fox, and marten. Moose, wapiti, cariboo, and other deer may

also be seen in some illustrative form, either in their habit as they lived or in their valuable commercial parts. Canada has long been famed for its contributions to our fur supplies, and the Canadian fishery resources have been of late much before the public. The seas of the Canadian coasts abound with cod, mackerel, and other edible fish, whilst its rivers are populous with salmon. The lobsters of Canada are tinned and extensively sold throughout Europe. In the breeding and improving of domestic cattle, "the Dominion" is taking a foremost place, and the supplies of dairy produce and other aids given by Canada to the commissariat of the United Kingdom are important and are being annually increased.

The "pillars of gold," which form a feature of the Canadian Court, at once attract the attention of visitors. The larger of the two represents the output of gold from mines in British Columbia during the last quarter of a century; the smaller obelisk denotes the yield of gold in the province of Nova Scotia during the same period. Among the specimens of Canadian minerals shown in the Court, a block of bituminous coal taken from a seam in a field of great extent, a field, in fact, which is computed to contain five and a half million tons to the square mile, will certainly attract a good deal of notice. Other samples of coal are shown, as also samples of the different minerals with which Canada is richly endowed, such as iron, copper, lead, and other useful ores. These have been mostly brought from the mines of British Columbia.

The timber trophy which has been erected in the Canadian Court is about thirty feet long ten feet high, and for its base has fifteen blocks of rough wood (in the bark), comprising those sorts which are of the most commercial value. The coniferous varieties embrace cuts of hemlock, red and white pine, spruce, and cedar. Of the deciduous trees, we find specimens of black and white birch, beech, black and white ash, red and grey oak, and several others. The usefulness of these woods for decorative and other purposes is shown in a numerous array of highly polished pieces. Samples are also

exhibited of arbutus, yew, maple, and yellow cyprus. The money value of the annual



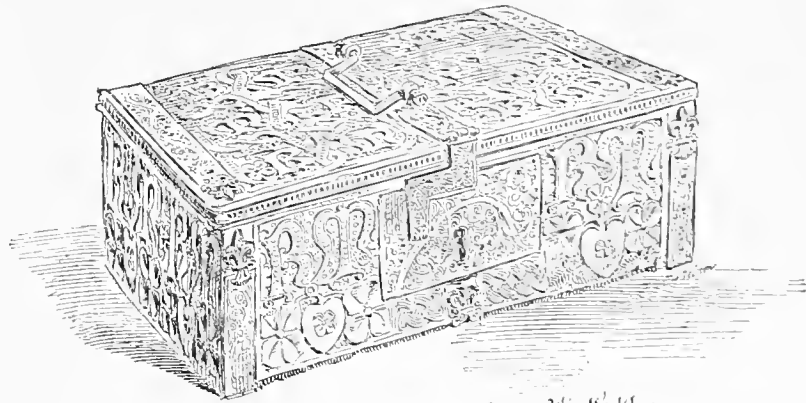
Oak Cradle  
of James VI  
Sent by the Earl of Mar &c.

(From the collection in the Bishop's Castle.)

export of timber products is close upon six millions sterling. Much of the wood is used in the United States. The polished panels of the various kinds of timber native to our North American settlements shown in the Canadian Court are sure to command attention.

There are throughout the forests of the Dominion woods which can be utilised for the humblest mechanical purposes, or be made of use in the higher regions of decorative art.

What may be called the most important of all the exhibits shown in the Canadian Court is devoted to grain products. Only five years ago the wheat-producing power of the North-West was not more than equal to the home consumption, but last year's



Silver-Workbox  
which belonged to Queen Mary  
of Scotland.

(From the collection in the Bishop's Castle.)

growth of this grain not only provided for home demands but allowed an export of

10,000,000 bushels. On the vast area of land which comprises "the Dominion," cereal and other produce might with ease be annually grown to support a population ten times as numerous as that of the United Kingdom. At the present time, the value of the farm produce sent from our North American settlements to Great Britain, Ireland, and the United States is not of less amount than £8,000,000 per annum. The extent of the cultivable area in these countries is positively enormous. In Manitoba, and the North-West Territories it has been computed that 200,000,000 acres may in time be brought under cultivation.

Other products of "the Dominion" are also shown in the Court, the exhibits being throughout of great interest and well selected for the purpose indicated, namely, the advertising of its resources in a truthful way in order to the information of intending immigrants and the diffusion of a knowledge of so fertile a region among the fireside travellers of the United Kingdom.

#### THE CEYLON COURT.

The island of Ceylon is one of the most beautiful and productive of Britain's many possessions in the East. Its bountiful soil justifies the proverb about the land being merely tickled with a hoe in order that it may afterwards smile with a harvest. Those who have explored the lovely scenery of Wakwalla, admired the Cinnamon Gardens which flourished exceedingly under the skilled and watchful care of a Scotchman, gazed with wonder at the majestic outlines of Adam's Peak, or driven through the seventy-two miles of cocoanut woods that lie between Colombo and Galle, will be able to appreciate the wonderful diversity of the island's natural features, and the variety of climate which exists between the tropical yet pleasant heat of the seaboard and the delightful coolness which prevails far up among the hills. Some water-colour pictures by Miss Gordon Cumming, and a series of photographs by Mr. Skeen of Colombo, serve to illustrate

in the Glasgow Exhibition the scenery of the island, as they also serve to show a few of those remnants of antiquity which excite the interest of the archaeologist.

Less than a century of British occupation has hardly sufficed to develop the resources of this tropical paradise to the fullest extent, and the British Government, with the Local

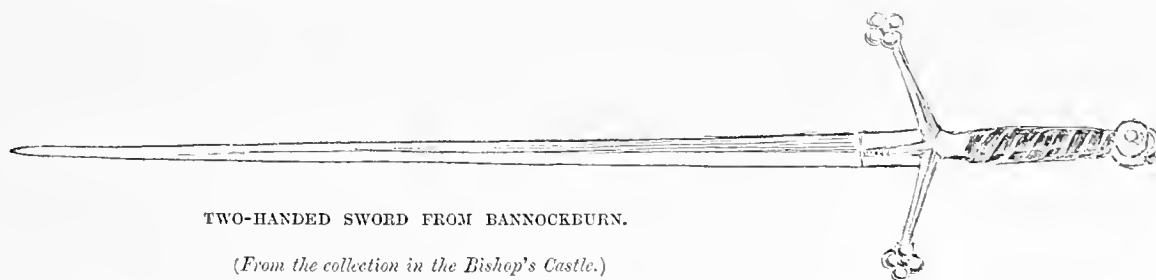


SILVER-MOUNTED DIRK. LENT BY THE MARQUIS OF BREADALBANE.

*(From the collection in the Bishop's Castle.)*

Executive, found themselves confronted some years ago with that remarkable and mysterious visitation which so seriously interfered with the cultivation of coffee. From this calamity the island is only now recovering, and it is doing so by the eminently sensible expedient of diverting its energies into a fresh channel in place of one which had unfortunately become a failure. To bring the change under the notice of the British public, and to show the capabilities of this tropical dependency, is one of the objects of the extensive exhibit which has been sent to Glasgow by the Planters' Association of Ceylon, under whose benevolent auspices the whole collection has been organised.

An enclosure in the centre of the spacious court, within a plain Kandyan railing,

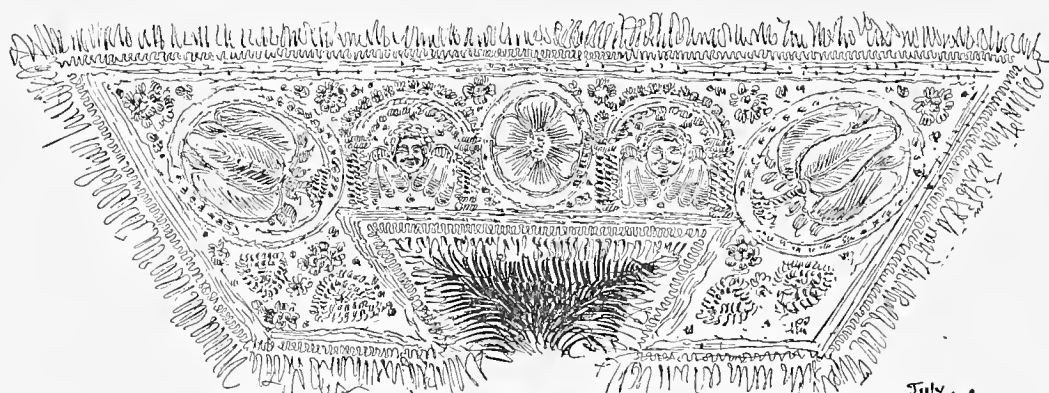


TWO-HANDED SWORD FROM BANNOCKBURN.

*(From the collection in the Bishop's Castle.)*

serves to show some of the flora and fauna of the island, together with numerous specimens of its mineralogy. The wild animals, the native boats and waggons, the gigantic head of the indigenous elephant, the results of pearl fishing, the finished and

cut precious stones, all constitute so many objects of genuine interest. Art manufactures of various kinds are likewise shown, such as silver and brass work, ivory and wood carving, articles made of tortoiseshell, and specimens of native lacquer work and pottery. In none of these departments does the artistic Singhalese workman come up to his Indian neighbour. His work displays less elegance of design and a smaller degree of ingenuity in detail. The samples of pearls, rubies, and sapphires, for which the island has been famous for at least twenty centuries, are very numerous and of much interest. The enclosure already mentioned contains a mineralogical trophy in the centre, surmounted by a remarkably fine and highly artistic model of a dagoba or shrine, the sacred building



One of cuffs of Lord Darnley glove worked by Queen Mary 1565

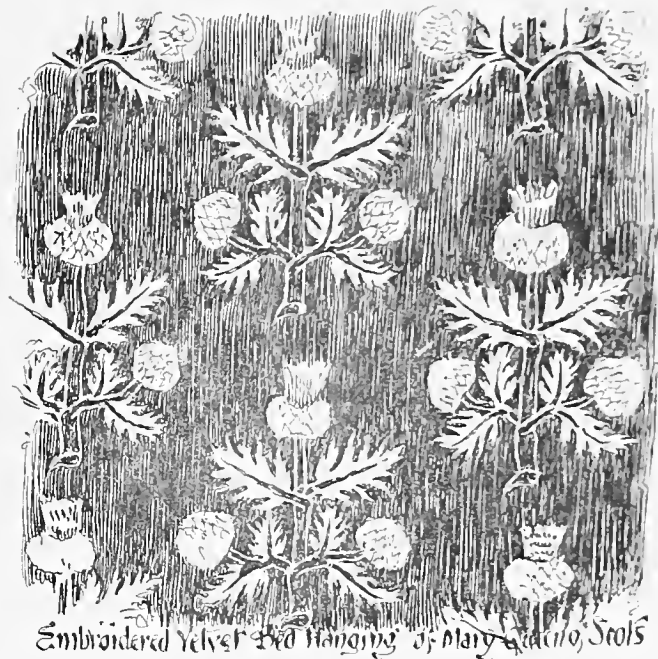
(From the collection in the Bishop's Castle.)

in which the priests of Buddha preserve the relics of that ancient faith which yet dominates one-third of the human race, and has its stronghold in Ceylon. The design, prepared by Mr. J. G. Smither, is exceedingly good, and the general effect is striking. To sum up the exhibits in this section, irrespective of tea, they include coffee, cinchona, cocoa, cinnamon, and various preparations from the cocoanut palm, besides ebony, horns, woods, oil-cake, and numerous other articles of export.

It is in the article of tea, however, that the Association of Ceylon Planters have put forward their greatest strength, and proved the claims of Ceylon to be considered one of the great producing portions of the globe. Now, this tea was not indigenous to the soil, and

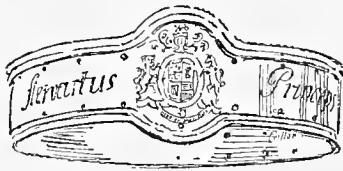


its cultivation was not thought of until the disaster that occurred to the coffee crop, and threatened to ruin the island. Until the year 1836 tea had been considered a monopoly of the Chinese, who supplied us and the world generally with all that was wanted. In that year, as it happened, the tea plant was introduced from China into some of the hill districts in the north of India, notably those watered by the Brahmapootra and its tributaries. When the Ceylon planters discovered that the coffee plant in many extensive districts had become hopelessly diseased, they bethought themselves of trying what tea would do for them. They procured it from Assam, where it had become in a measure naturalised, and a comparatively short time sufficed to naturalise it in Ceylon likewise. Thus the tea plant, which is said to have been imported from Corea into China, found its way through India to Ceylon, where it is now a staple commodity and a large article of trade. There are several growing specimens of the Ceylon tea tree in this court, all raised from seed which was brought home and sown in Scotland. Two diagrams suspended on the walls of this instructive department of the Glasgow Exhibition give in one the exports of Ceylon tea to Great Britain during the last eight years, and in the other statistics of the entire tea production in Ceylon in the same period. Without entering into detail upon these points, for which there is no space, it may be broadly stated that the actual production rose from nothing at all in 1880 to 14,000,000 lbs. weight in 1887.



(From the collection in the Bishop's Castle.)

A series of glass cases enabled Mr. J. L. Shand, who represents the Ceylon Planters' Association, to show the class of tea grown in the island. The designations of Souchong, Pekoe, and others, have been obviously imported from China, and other imported names reveal the Caledonian origin of the enterprising planters who own or work the extensive tea farms. Thus on every side the visitor is confronted with such names as Edinburgh, Dunedin, Glasgow, St. Andrew's, Kelly, Balmoral, Aberfoyle, Kintyre, Glencairn, and others, proving that in Ceylon, as in Darjeeling and Cachar, the Scot abroad carries his language and his traditions along with him. It happened once that the writer of these lines, walking through the Cinnamon Gardens near



*A Silver Dog Collar*

*(From the collection in the Bishop's Castle.)*

Galle, entered into conversation with the head gardener, whose speech showed unmistakably whence he came. On being asked how long it was since he had left Edinburgh, the man replied, with consternation in every feature of his face, "Eh! mon, hoo dae ye ken I cam' frae Edinburry?" He had been in Ceylon for a quarter

of a century, but had never lost his native Doric.

## INDIA.

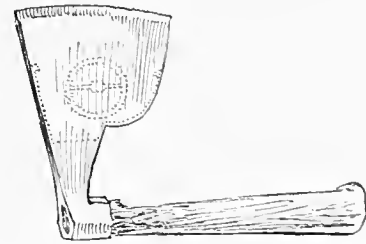
Three large courts are required, with a sort of annexe for the native artisans in addition, to accommodate the immense number of exhibits sent into this section. These consist of textile fabrics, such as carpets, silks, cottons, and embroidered work, pottery and glass manufactures, metal articles of copper and brass with inlaid work, furniture in wood, ivory, and stone, some of it inlaid, and various descriptions of armour and weapons. There are also some life-size figures and small models, illustrating native life and character. One of these exhibits shows a complete tea plantation, as the industry is practised in Cachar, with correct

models of the "burra sahib," the coolies, the weighers, the tellers, and others employed on a tea plantation. The plantation is not laid out to scale, for which there was of course insufficient room, and the houses of the coolies, and the actual plantation itself, are thus more crowded together than they are in reality. The various articles have been fairly classified as coming from different districts, such as the three presidencies of Bengal, Bombay, and Madras, with the Central and North-West Provinces, and Cashmere. Indian pottery bulks largely in this department, and indeed one of the native workmen is daily engaged in the manufacture of such ware while others are engaged in wood-carving and in the making of sweetmeats. Sandalwood boxes, some inlaid with ivory, carvings of ivory, lacquered boxes, copper work, and other Indian products, are seen in the most lavish profusion. The metal manufactures of Sealeote attract admiration, and the glove boxes, chess-boards, cabinets, and carved furniture are all excellent examples of Oriental workmanship. Great variety is shown in the silver work from Cutch, the copper and other metal and enamel ware from Cashmere and Sealeote, the earthenware from Lucknow and Rajpootana, the brass from Jeypore, the silver-gilt ware from Strinagar, and the richly inlaid and carved furniture for which Bombay has long been famous. So ample are the supplies of these articles that the spectator who has been in India might readily fancy himself back in Calcutta and Bombay, were it not that Glasgow has been as little distinguished during the Exhibition year for the warmth of its summer as the rest of the world.



SILVER CUP, USED AT THE  
MARRIAGE OF  
MARY AND DARNLEY.

(Lent by Sir W. A. Fraser, Bishop's  
Castle collection.)



Meadsman's Axe

(From the collection in the Bishop's Castle.)



HEAD OF HAMILTON HARBOUR, BERMUDA. BY PERMISSION FROM THE WATER-COLOUR  
BY H.R.H. THE PRINCESS LOUISE.



## THE FINE ARTS.

### PICTURES.



At the outset of the Exhibition it was wisely determined by the Fine Arts Committee, after much anxious deliberation, that the collection of pictures should be formed in accordance with the title of the general Exhibition, and be international in the best sense of the word, while at the same time an earnest endeavour should be made to secure as thorough a representation as possible of Scottish artists. The lines then laid down have been strictly followed out, and the result is one that affords much material for study and many useful suggestions to all who are interested in art, whether as painters or as connoisseurs. Several of the noblest works of our great British artists, dead and living, are to be seen upon the walls, and the artistic genius—especially as it has been manifested in these later days—of France, Holland, and Germany has received fitting and honourable acknowledgment.

The collection includes works both on loan or on sale, and these again are subdivided into oil paintings, water colours, and works in black and



THE YOUNG HOUSEWIFE.  
BY W. Q. ORCHARDSON.  
(Lent by James Donald, Esq.)

white. There are two rooms occupied by loan oil paintings by British artists ; one by loan oil paintings by continental artists. Sale oil pictures by British and by foreign artists have each a gallery allotted to them. Loan water-colours occupy one room ; sale water-colours another. The works in black and white occupy one side of the Grand Hall.

The collection may not have the unity that characterised the splendid show of pictures at Manchester last year, but it certainly possesses, for all art lovers and students, the interest that arises from the diversity of styles exhibited, and contains much admirable material for comparison between the methods and results of different forms of art inspiration and expression. This was the object the Fine Art Committee set before them and they may justly claim to have achieved their purpose.

The finest departments of the Exhibition are without doubt the loan collections, British and foreign, the English water-colours, and the etchings and charcoal drawings. I shall have space only to characterise briefly the leading features of each section.

Scotland has no reason to be ashamed of the artists she has given to the world. Yet the conditions of life in Scotland were not, until comparatively recent times, favourable to the cultivation of the Fine Arts, or to the development of artistic taste among the people. Scottish history for many centuries is one continued record of fightings abroad and tumults at home. The country was not only disturbed but poor ; the climate and the soil were both ungenerous. The nation was educated in a rough school, and art is a tender nursling that thrives only when breathed upon by the gentle winds of worldly prosperity. The growth of art and art feeling in Scotland is synchronous with the growth of trade, with the increase of wealth, with the increased appreciation of refined pleasures that followed the union with England in 1707. At the present day, there is no country in the world where the claims of art are more regarded, or whose better educated classes are more keenly sensitive to the influence of art.

It must always, however, be borne in mind that even in Scotland's dark and troubled

times there were witnesses for art alive in the midst of an unheeding generation—unheeding simply because it was preoccupied with the many pressing cares of daily



CATTLE PIECE. BY H. SCHOUTEN.

(Lent by Hugh Pollock, Esq.)

life. The numerous church ruins scattered over the country show in their exquisite details that Scotland, even at a very early date, must have held within its borders men who could dream dreams of beauty, and whose hands could embody these dreams in graceful workmanship. The artists—monks, most of them—were likely French or Flemish, and their example and teaching could not have been without effect upon the “rascal many” among whom they dwelt.

In spite too of all its disadvantages, Scotland is able to boast of a native portrait painter who appeared in an age when even England had to depend for its pictures on foreign talent. George Jamesone was born in 1586 in Aberdeen, a northern



ON THE MAAS. BY A. MAUVE.

(Lent by James H. Doucnes, Esq.)

“sea-born city” which has been the birthplace of several distinguished artists. It is a matter for wonder how Jamesone, born in a place then remote from all association

with art, should have received the impulse that led him to go abroad to study at Antwerp under Rubens. He was a fellow pupil of Vandyck. After his return to Scotland he lived for some years at Aberdeen, and then settled in Edinburgh, where he died in 1644. He is principally known as a portrait painter, and is frequently called "the Scottish Vandyck;" his style is natural and his colour good. The Glasgow Exhibition contains a portrait of this early master painted by himself. It is a very characteristic bit of work, and shows us a grave, serious-looking man, who was evidently not untouched by the influences and opinions of his times. This portrait belongs to Major John Ross. Since the days of Jamesone downwards Scotsmen have excelled in portrait painting. Sir Henry Raeburn, P.R.S.A., who died in 1823, has left behind him a magnificent gallery of portraits. He painted most of the distinguished men of his day in Edinburgh, and a fine race they were, sound and healthy throughout, intellectual, shrewd, honourable, and kindly, troubled neither with aspirations after "gentility," nor with any of the morbid self-consciousness that is a disease of these latter days. In the Glasgow Exhibition there are several examples of Raeburn, of which one of the best is the portrait of "John Douglas, seventh Duke of Argyll;" very dignified and good in colour. Raeburn as a rule was more successful with his portraits of men than of women. In the Glasgow Exhibition, however, his "Girl Sketching" (George Holt, Esq.) is graceful and tender, and his portrait of the old lady (belonging to Colonel Robertson Reid) is very good. At Glasgow we have nearly all the best Scottish portrait painters represented, such as Sir J. Watson Gordon, P.R.S.A., J. Graham Gilbert, R.S.A., and Sir Daniel Macnee, P.R.S.A. Gordon had a distinct, strong style of his own; Graham Gilbert's work is graceful; and Sir Daniel Macnee had very good judgment combined with facility, technical skill, and a most genial temperament. He was very popular as a portrait painter in Scotland, not only because he painted a good likeness, but because he could at the same time keep his sitters in the pleasantest of humours. He has





LADY SYBIL PRIMROSE. BY SIR F. LEIGHTON, P.R.A.

*Lent by the Earl of Rosebery, K.T.*



immortalised most of the men and women who formed the aristocracy of the Glasgow of his day. The best example of his work, however, in this Exhibition, is not a portrait of a Glasgow magnate, but of a Scottish actor, Charles Mackay, the comedian, as Bailie Nicol Jarvie. This very fine picture belongs to Mrs. E. Glover, whose own name recalls some notable dramatic personages and events. The flesh tints and the expression



RALPH BRIDGENORTH. SCOTT'S "FEVERIL OF THE PEAK." BY SIR J. D. LINTON, P.R.I.

are admirably rendered. Sir Walter Scott ended his famous speech at the Edinburgh theatrical banquet, in which he acknowledged the authorship of the Waverley Novels, by proposing a bumper to the health of Mackay, whom he sincerely admired, both as an actor and as a man.

Two of Sir David Wilkie's portraits are exceedingly good, one of himself (Robert Rankin, Esq.) and one of Sir Walter Scott (Sir Donald Currie, K.G.M.G.). In both

the character is expressed with great discrimination and insight. Another splendid portrait by a Scottish artist is "J. C. Bell, Esq.," by George Paul Chalmers, R.S.A. This is one of those works that only genius could have produced. All the greater must our regret be that untimely fate deprived us of the full fruition of that genius. Among the portraits by living Glasgow artists, we may mention the works of Joseph Henderson, R.S.W., E. Walton, R.S.W., and E. Calvert, R.S.W.

In landscape painting, Scottish artists have ever since the times of Thomson of Dud-



LA DEMOISELLE VERTE. BY L. A. LELOIR.

(Lent by A. Dennistoun, Esq.)

dingston held a high position. They have gone as a rule to nature in a loving spirit, and endeavoured to interpret faithfully her moods and teaching. This devotion to nature on the part of the artists has been the one strong point in Scottish landscape painting; it must be held to redeem many shortcomings in the way of technique, and to make up for many deficiencies in complete mastery over the materials at the painter's command. Of course, all our landscape painters have not looked at

nature with the same eyes. Each has had his own method of representation and interpretation, but through all the varying phases and methods one purpose has run, and that

purpose has been to reproduce nature as the artist saw it. I think Sir Walter Scott,



WHAT IS IT? BY GEO. MANSON.

(Lent by J. G. Orchar, Esq.)

by both his poetry and his prose, has done not a little to stimulate and foster Scottish landscape painting. The healthy freshness of his verbal descriptions has inspired some of our best painters to their noblest efforts, and taught them to appreciate the force and charm that lie in the simplicity of nature, and in all unaffected representations of her ever-changing aspects. Of course, each age has its own way

of looking at the world, and each age is apt to regard the expression of its predecessor's outlook as conventional and obsolete. The philosophic mind, however, sees the value in every form of expression, and recognises its place in the development of art. In art, as in life, the yesterdays make the to-days, and there is nothing final.

The Rev. John Thomson of Duddingston—a picturesque parish nestling under the shadow of Arthur's Seat, near Edinburgh—whose work is practically unknown in England, had a fine feeling for nature, and evidently an anxious wish—not always realised—to escape from the trammels of the conventionalism that in his day clogged the aspirations of the landscape painter. He was in advance of



FROM THE SOCIAL EDDY. BY

W. Q. ORCHARDSON.

(Lent by J. G. Orchar, Esq.)

his times, and his "Glenluce Castle" (D. MacRitchie, Esq.) might have been painted by one who had caught Constable's feeling as it is transmitted through modern French mediums.

Among more recent Scottish landscape painters who have "passed over to the majority" are Horatio McCulloch, R.S.A., George Harvey, P.R.S.A., Samuel Bough, R.S.A., J. Milne Donald, and James Docharty, A.R.S.A. All these men differed in style and in ability, but they all had one object in view, and that was to represent nature as it appeared to each one of them individually. "Running Water" (E. Priestman, Esq.), by George Paul Chalmers, is a splendid representation of a rushing impetuous Highland stream. It was all painted in open air and direct from nature, and is full of the poetry that emanates from an imaginative genius. Patrick Nasmyth is represented by two small landscapes, very nice in colour, lent by James Reid, Esq. "The Drove Road," by Sir George Harvey, P.R.S.A. (T. Graham Young, Esq.), is tenderly and sympathetically painted.

Coming to living Scottish landscape painters, I do not think that Alexander Fraser, R.S.A., ever painted a better picture than "Among the Surrey Hills" (Joseph Agnew, Esq.). Its beautiful composition, rich tone, and general quality entitle it to high praise. "The Herring Market at Sea," by Colin Hunter, A.R.A., belonging to the Manchester Corporation, is a very fine example of this artist. The water is well painted, and the grouping of the steam "runner" and the boats, just back from their long weary night, is exceedingly picturesque. Peter Graham's "Wandering Shadows" (Robert Orr, Esq.) is a wonderfully realistic rendering of light and shade on a rugged mountain side.

Joseph Henderson's "Kelp Burners" (J. G. Orchar, Esq.) is marked by fine open-air feeling and breezy freshness. In A. K. Brown's works there are always much quiet poetry and refined feeling. His "Clyde below Bowling" (Peter Denny, Esq.) has an admirable sky and foreground. "The Sanctuary in the Deer Forest" (Colonel Hargreaves)

by James A. Aitken, is broad and effective. Among the other Glasgow landscape painters, whose works in both oil and water colour deserve notice, are E. A. Walton, a very promising young artist, Wellwood Rattray, A. Brownlie Docharty, James Paterson, J. M. Nairn, C. J. Lauder, J. D. Taylor, Robert Greenlees, William Young, George Henry, A. Roche, William Pratt, T. C. Morton, John Henderson, and W. M. Henderson.

David Murray, A.R.S.A., has now made his mark in London. In his "Last Leaves" (G. W. Parker, Esq.) we have very tender colour; and "Twixt Croft and Creel" (Corporation of Oldham) is good in both composition and colour. John Smart, R.S.A., is always at home in the Highlands, and he paints nothing so well as



A QUEEN OF HEARTS. BY J. J. SHANNON.

heather-covered hills and sheltered straths. Of "Glenorchy," which belongs to Sir William Pearce, and is a bright picture, full of open-air feeling, a reproduction is given.

Among figure subjects by Scottish artists we have domestic scenes by Sir David Wilkie, and historical pictures by Thomas Duncan and R. Scott Lauder, R.S.A. Lauder did much by both precept and example to promote the study of and an interest in art in Scotland. John Phillip, R.A., is represented among other pictures by one of his earlier works, a "Scottish Christening" (Sir John Pender), painted before he had visited Spain. We have also several of his Spanish pictures in the collection, but none of them equal in



SHEEP. BY BRISSOT.

(Lent by Mrs. Docharty.)

greatness to "La Gloria." Messrs. Tom MacEwan, Robert McGregor, A.R.S.A., John Lavery, and A. S. Boyd are among the younger artists resident in Scotland who, each after his own style, paint figure subjects, with both success and promise. We give a reproduction of the figures in George Hay's effective picture of "The Haunted Chamber." George Pirie is rapidly making a reputation as an animal painter.

The well-known Scotsmen who have settled in London are well represented at Glasgow. Mr. Davison gives drawings from two of W. Q. Orchardson's delightful pictures: the chief



figure of the lonely maiden in "Social Eddy" (J. G. Orchar, Esq.) and "A Young Housewife" (James Donald, Esq.). The central figures in John Pettie's very clever picture of "Rejected Addresses" (James Dunnachie, Esq.), a picture which tells its story well, are also reproduced. In the exhibition are several of Tom Faed's domestic scenes, in which he always infuses kindly tender sentiment; and works by Burr, Macbeth, Christie, &c.

Sir Noel Paton's "Fairy Raid" (John Polson, Esq.) is the work of a poet with a fine fancy, and "In Memoriam" (Mrs. Whitelaw) is good in drawing.

The drawings by members of the Scottish Water-Colour Society are not the least interesting part of the water-colour collection. This society, under the presidency of Francis Powell, R.W.S., has done much to stimulate in Scotland both the



SQUALLY WEATHER. BY JAS. MACMASTER, R.W.S.  
(By permission of A. B. D. Cleland, Esq.)

practice of and an interest in water-colour painting. It numbers among its members several very able artists, including the president himself, William MacTaggart, R.S.A., the vice-president, R. W. Allan, Alfred East, J. G. Laing, William Carlaw, David Murray, J. Macmaster, Thomas Scott, H. Maxwell, P. Nisbet, and James Paterson.

The collection of Scottish pictures in the Glasgow Exhibition is not intended to illustrate in a formal manner the history and development of art north of the Tweed. It is sufficiently representative and comprehensive, however, to show that Scotland has every reason to be proud of her painter sons, and hopeful of what they will do in the

future. Their art for the most part is healthy and on the right lines, and the work of the younger men shows that they are sensitive to all the influences that are now abroad in the world of art. May they all bear in mind the great truth that no amount of mere cleverness, no trick of eccentricity, however startling, will ever secure results comparable to those obtained by earnest labour and well-directed study.

The collection at Glasgow of works by English artists is of great educational value, as it is drawn from a wide field, and includes well-known and splendid examples of many of our most famous masters. Hogarth, Reynolds, Gainsborough, Romney, Turner, Cox, Constable, Cotman, Etty, Leighton, Millais, Walker, Cecil Lawson, Landseer, Sir J. D. Linton, are among the men represented. Altogether the broad scope of the collection at Glasgow, its variety, its thoroughly cosmopolitan character, no less than the great beauty of many of the works it contains, make the Exhibition a noteworthy event in the history of art. It is without doubt the most important gathering of pictures that has yet been seen in Scotland.

Sir Charles Tennant, Bart., has been a liberal lender to the Exhibition, and his contributions rank among the most important pictures there. His "Little Fortune Teller," by Reynolds, is magnificent with its splendid glow of colour and fine posing of the figures of the boy and girl. Beside it hangs Gainsborough's "Watering the Horses," also belonging to Sir Charles Tennant. This is a notable example of Gainsborough's skill as a landscape painter, and is rich in colour, with the grouping admirably arranged. Sir Charles Tennant also lends among other pictures "The Sisters," by Gainsborough, and fine examples of Ewbank, David Roberts, and Romney. From the Earl of Yarborough's collection we have the two great Turners, "The Wreck of the *Minotaur*" and "Vintage at Macon." "The Falls of Clyde" (William Holdsworth, Esq.) is in Turner's latest manner, and is valuable simply as a study of colour. The Exhibition includes, in all, eight examples of Turner's work in oil. Three of the Constables exhibited, although not large, are exceed-



REJECTED ADDRESSES. BY JOHN PETTIE, R.A.  
*Lent by Jas. Dinnick, Esq.*



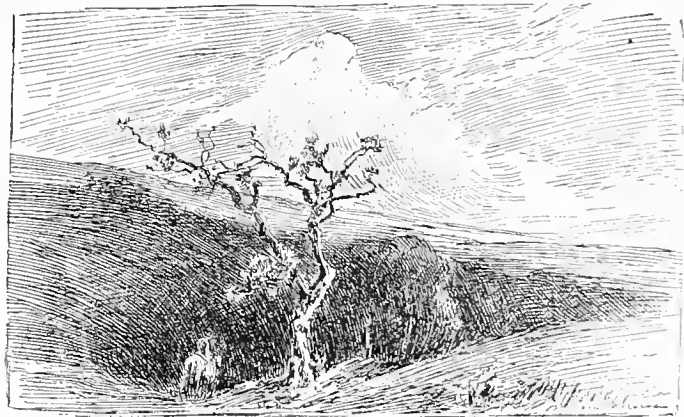
ingly good, viz. "Landscape" (Sir Donald Currie), "English Landscape" (Joseph Hender-



GLEN ORCHY. BY JOHN SMART, R.S.A.  
(Lent by Sir W. Pearce, Bart.)

son, Esq.), and "Dedham Mill" (James Orrock, Esq.). Constable's influence on landscape art, first felt by some French painters of clear insight, has been of the healthiest description. In this country we are learning every day more and more to appreciate the great merits of his pictures. Their truth, their sanity, their sweet, pure English feeling, place Constable in the foremost rank of British landscape painters.

Cecil Lawson is represented by four works in oil. His impressive and poetical style, his power of sky painting, and his freedom from commonplace are well seen in "Pause in the Storm" (James Clark, Esq.), "Barden Moor"



LETTER-CARRIER, SKIPTON ROAD, YORKSHIRE. BY CECIL LAWSON.  
(Lent by Robert Ramsey, Esq.)

(Donald Graham, Esq.), "The Letter-Carrier" (Robert Ramsey, Esq.), of which a reproduction is given, and "Wharfedale" (Henry Mason, Esq.). "Old Chelsea" (A. J. Kirkpatrick, Esq.) is a delightful picture. There is something peculiarly fascinating in its old-world air. Of Mason, Linnell, and Müller we have good examples, Linnell being especially well represented. Mason's "Wind on the Wolds" (Sir Frederick Leighton, Bart.) is excellent in sentiment. J. C. Hook, R.A., is seen to great advantage in "Little to Earn and Many to Feed" (Sir Charles Tennant). What a fine manly painter Hook is, and how splendidly he suffuses his pictures with the freshness and healthiness of the seabreezes. Another sea painter of whom England has reason to be proud is Henry Moore, A.R.A. The beautiful liquidity of his rendering of water and his fine skies are well displayed in "Clearness after Rain" (Louis Huth, Esq.). Good workmanship in quite another direction is seen in Brett's "Man of War Rocks, Dorsetshire Coast" (Dr. Black). Bonington's graceful, tender style we have evidenced in two or three small canvases. Clarkson Stanfield, Henry Dawson, Copley Fielding, Oakes, E. Hayes, Alfred Parsons, are among the other English landscape painters of whose work examples have been secured by the Glasgow Committee.

Sir Frederick Leighton's "Lady Sybil Primrose" (Lord Rosebery) is reproduced by Mr. Davison. We have from the president, in addition to other works, two charming sketches for his large pictures, "Andromache" and "Cymon and Iphigenia." Alma Tadema is represented by five characteristic examples, of which probably "La Demande au Père" (J. G. Sandeman, Esq.) and "Rose of all the Roses" (Holbrook Gaskell, Esq.) are the most important. Mr. Gaskell, it may be mentioned, has been a generous lender to the Glasgow Exhibition.

"The Bathers," by Frederick Walker, belonging to W. C. Quilter, Esq., is a notable example of that artist whose genius was, alas, too soon lost to us. "The Bathers" is radiant with the happy life of boyhood. Blessed hours those, when the present is enough

for enjoyment, and no thought of "either before or after" disturbs the keen sense of the moment's delight. If such moments could only last!

The Liverpool Corporation have lent the greatest work Rossetti painted, "Dante's Dream," and of Burne Jones, A.R.A., and Albert Moore, there are at Glasgow several characteristic examples. Whistler's splendid portrait of "Carlyle" takes rank with the same artist's portrait of his mother. They are two noble works.

Sir Edwin Landseer's portrait of himself, with the two wise dogs criticising the work, the property of H.R.H. the Prince of Wales, is one of the most interesting canvases in the Exhibition.

Nearly every leading English artist is represented by pictures of varying im-



FROM THE HAUNTED CHAMBER. BY GEORGE HAY, R.S.A.

(Lent by George R. Mather, Esq., M.D.)

portance. In the catalogue are the names of G. H. Boughton, A.R.A., G. Clausen, A. C. Gow, A.R.A., W. Holman Hunt, Sir F. Leighton, Bart., P.R.A., G. D. Leslie, R.A., Sir J. D. Linton, P.R.I., R. W. Maebeth, A.R.A., Sir J. E. Millais, Bart., R.A., E. Nicol, A.R.A., W. W. Ouless, R.A., E. J. Poynter, R.A., Briton Riviere, R.A., J. J. Shannon

(whose "Queen of Hearts" is reproduced), G. F. Watts, R.A., &c. I need not particularise



NYMPH. BY FANTIN.

(Lent by John A. Campbell, Esq.)

more names. This is not intended to be in any way a critical notice of the Exhibition. I wish simply to call attention to the leading features of the collection, and to show that it has been framed on liberal principles, and with a view of including examples of all the best and most striking phases of English art. The verdict an unprejudiced observer will surely come to is, that it is an art of which the country has every reason to be proud. It is an art that is pure, healthy, and honest. If some of its manifestations lack the air of distinction that only supreme genius can confer, we have on the other hand few attempts to make eccentricity

play the part of genius. In what is most characteristic in English art there is a strong infusion of common sense and sanity, and, after all is said and done, these two valuable qualities are of some use in art, as well as in the conduct of life.

The Glasgow collection is particularly strong in water colours by members of the great English school,

Cox, Turner, Prout, Pyne, De Wint, Fielding, William Hunt, Lance, Holland, &c.



A HOT BREAKFAST. BY GEORGE PIRIE.

(Lent by J. R. Haig, Esq.)



We have no fewer than twenty-nine examples of Cox and twenty-three of Turner. These drawings are a charming testimony to the greatness of Cox's genius. His breezy open-air feeling, his fine skies, and glorious distances demonstrate him to be a master in the beautiful art of water-colour painting, an art which as Cox and his fellows practised it is essentially an English art, and essentially also one full of suggestions and recollections of everything that is pure and sweet and healthy in English life and landscape. Turner's drawings show him in all his progressive stages; surely he is at his best in his middle stage, when he kept his genius well in hand, and impresses us with a feeling that he is not straining his powers in a frantic effort after the unattainable.

Among the foreign artists represented in the water-colour section are Israels, Artz, Mauve, Mesdag, Blommers, Bosboom, Lessore, Leloir, &c. A reproduction is given here of Leloir's "La Demoiselle Verte" (A. Dennistoun, Esq.), a fanciful rendering of a dragon fly.



TEA TATTLE. BY W. Q. ORCHARDSON, R.A.

(Lent by Laurence Robertson, Esq.)

We have several examples of George Manson, a water-colour painter, a native of Edinburgh, who died young, after having produced many tender beautiful drawings. He gave promise of attaining a high position as an aquarellist. Mr. Davison reproduces one charming little work, "What is it?" belonging to J. G. Orchar, Esq. Of W. L. Leitch, we have sixteen examples. His work is always careful, and displays knowledge of the resources of his art, but he had not sufficient originality to emancipate himself from con-

ventionality. The water-colour drawings of Sam Bough, R.S.A., show him at his best, and on these his fame will ultimately rest. His "Barnclinth", (A. G. Macdonald, Esq.) is beautiful in feeling and tender tones.

H.R.H. the Princess Louise contributes several water-colours to the Loan Collection, and these all show great artistic ability. One of the drawings, reproduced by Mr. Davison, is excellent in composition and general effect.

In the Loan Collection of oil pictures by foreign artists the modern French and Dutch artists are well represented. Of Corot there are several examples, three of which at least are of supreme excellence, "Souvenir d'Italie" (J. Forbes White, Esq.), "The Wild Man of the Woods" (J. Cowan, Esq.), and "Danse des Nymphes" (T. G. Arthur, Esq.). The "Souvenir" and the "Danse" are embodiments of a poet-painter's dream of the "golden age"—of "Provençal song and sunburnt mirth," when the world was young, and men's thoughts had not grown weary



HOUNDS. BY E. FREMIET.

with the burden of the centuries. "The Wild Man of the Woods," representing an incident in *Don Quixote*, less complete than the other two, is bigger in conception, and is a splendid revelation of the artist's strength and power of suggestion.

Two of the best pictures that Israels has yet painted are at Glasgow, "The Frugal Meal" (James Reid, Esq.) and "The Shipwrecked Mariner" (A. Young, Esq.). Israels' tender feeling, his insight, his pathos are shown to perfection in these canvases. "The Sleeping Child" (T. G. Arthur, Esq.) is hardly, if at all, inferior to these works in Israels' best qualities. From Mesdag, we have examples of his sea painting, strong,

truthful, yet never vulgarly realistic, and always admirable in its feeling of distance.



TRAGEDY.  
BY T. NELSON MACLEAN.

As examples of an artist's pictures, possible to be produced only by a man who is by nature an artist, I may point to "Montmartre" (T. G. Arthur, Esq.), by M. Maris, and to "St. Jerome in the Wilderness" (James Donald, Esq.), by Decamps. Works by James Maris, Brissot, Troyon, Rousseau, Vollon, Jacque, Diaz, Fantin, Millet, Lepage, Gerôme, De Nittis, Courbet, Monticelli, Bosboom, Blommers, Harlamoff, Dupré, Billet, Mollinger, make the foreign Loan Gallery indeed a happy hunting ground for all art-lovers. A profitable comparison may be made between the methods of expression here and those in the gallery devoted to English pictures.

The Royal National Gallery of Berlin has kindly lent several pictures by leading German artists, such as O. Achenbach, Gabriel Max, Gentz, and Böcklin.

The collection of works in black and white is one of a high order of excellence. Special prominence is given to a carefully selected and representative collection of etchings by Méryon, Legros, Seymour Haden, and Whistler. These etchings from an artistic point of view stand at the high level water mark of excellence in the art of original etching, and the committee did well to bring such a collection together.

It is full both of delight and instruction to all who have the wisdom to learn of it.



COMEDY.  
BY T. NELSON MACLEAN.

Each man's style is distinct and characteristic, and each man, working after the bent and



LILY OF THE VALLEY.  
BY J. P. MACGILLIVRAY.

under the guidance of his own genius, is an artist. Can higher praise be given? The grand old name of artist is full often nowadays "spoilt with all ignoble use;" it is well for the world that now and again men appear who show they are qualified to wear it worthily. Nearly all the greatest and best known artists in black and white, etchers, fusainistes, engravers, and draughtsmen are represented in Glasgow,—such as Lhermitte, Buhot, Bracquemond, Los Rios, Debaines, W. Small, Rajon, Lalauze, Gaillard, Law, Wyllie, Smythe, Forel, Massé, C. O. Murray, Blanchard, Hunter, Löwenstam, Chauvel, Jacquemart, Millet, Powell, Jacquet, Richeton,

Macbeth, Wasse, and Aitken.

The galleries for exhibition of photographs and architectural drawings are filled with works from the best known men. I only wish I had space to describe them at length.

#### SCULPTURE.

In the Glasgow Exhibition the committee have given sculpture, for the first time, we believe, in the history of international exhibitions, a position and importance ordinarily conceded to pictures only. Their

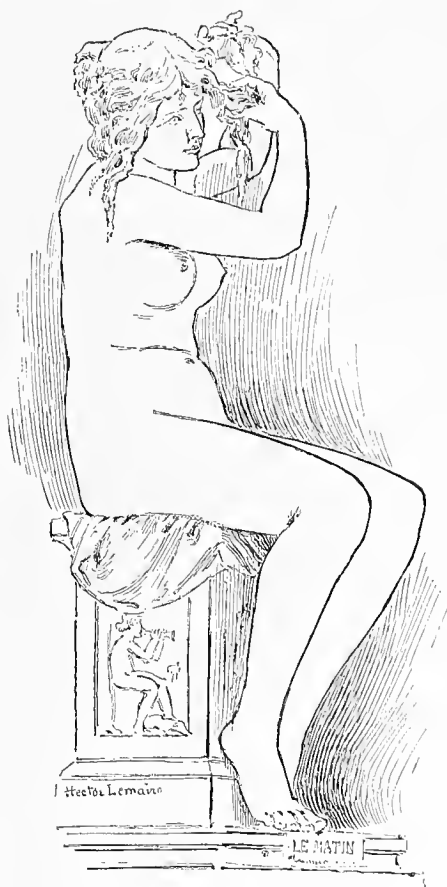
endeavour has been to make the collection of sculpture so far international as to show the



MODESTY. BY ARGENTI.  
(Lent by T. Graham Young, Esq.)

work of most of the best sculptors in Great Britain and France, together with examples of the art from Belgium, Germany, and Italy. In this endeavour they have succeeded in a manner that has called forth the highest praise from the most competent judges.

All our most famous English sculptors are represented. Mr. Davison gives a drawing of one of Sir Frederick Leighton's contributions, "Needless



LE MATIN. BY H. LEMAIRE.

Alarms," the figure of a graceful girl who starts with truly feminine horror at the sight of a harmless little frog. The president's second contribution is his well-known figure of "The

Sluggard." George A. Lawson's "Dominie Sampson" is also reproduced. This representation of Sir Walter Scott's kindly-hearted bookworm is full of humour and character. Mr. Lawson's other works are "Daphnis," "The Gladiator," and "Summer." T. Nelson Maclean's "Comedy" and "Tragedy" (both reproduced) are very fine single



LA FOI. BY PAUL DUBOIS.

(For the Monument of General Lamoricière.)

figures, posed with great skill, and with the draperies beautifully arranged.

Hamo Thornycroft, A.R.A., one of our most accomplished sculptors, is represented by three works, "Lot's Wife," "Teucer," and "The Mower." Among the older men who have sent work to Glasgow are Thomas Woolner, R.A., Calder Marshall, R.A., J. E. Boehm, R.A., and E. B. Birch, A.R.A., whose "Last Call" attracts much attention in the gallery. From the men of the younger school we have "The Dawn of Womanhood," and a panel of "Justice," one of the first of a series for St. George's Hall, Liverpool,



DOMINIE SAMPSON. BY J. G. LAWSON, H.R.S.A.

by T. Stirling Lee, "The Slave Girl," by Havard Thomas, panels by Harry Bates, and "Esau" and "Memories" by Roscoe Mullins. The busts of Sir Cunliffe Owen, by R. Ledward, the Marquis of Salisbury, by Bruce Joy, and Professor Fawcett, by H. R. Pinker, are all admirable both as likenesses and as works of art. "The Pleiades," by Miss Halse, shows graceful fancy and clever execution.

Among leading Scottish sculptors, John Mossman, H.R.S.A., D. M. Stevenson, R.S.A.,

John Rhind, the late T. Stuart Burnett, A.R.S.A., and J. P. MacGillivray, contribute important works. Two of these are reproduced in this book—a very tender little head of a baby by Burnett, and a charming study, “Lily of the Valley,” by MacGillivray.

I can here only briefly indicate some of the principal contributions from either home or foreign sculptors, so as to give an idea of the importance and interest of the collection. As illustrations of work from abroad, Mr. Davison gives drawings of “La Foi,” by the accomplished Paul Dubois,



NEEDLESS ALARMS. BY  
SIR F. LEIGHTON, BART., P.R.A.



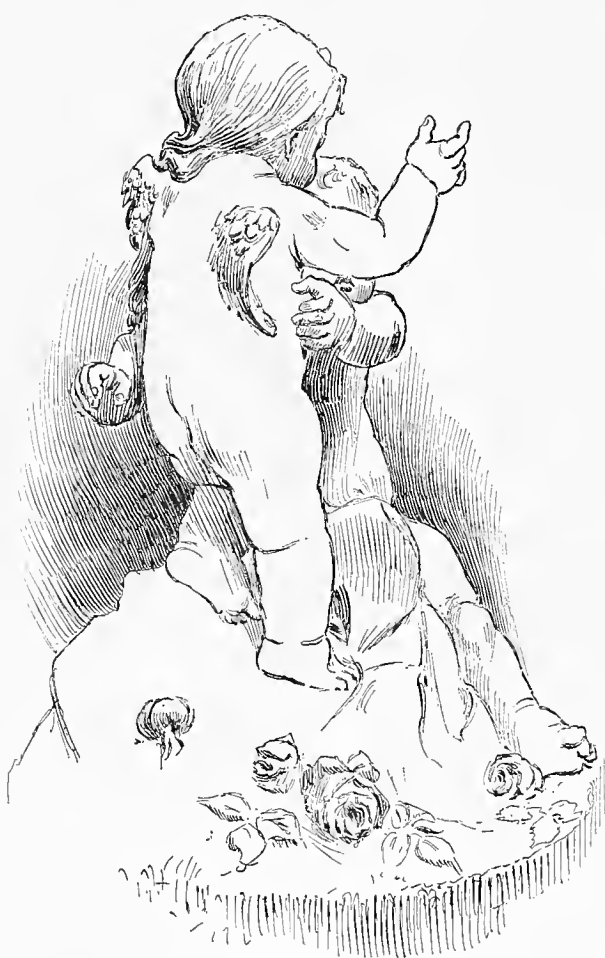
BUST OF BABY.  
BY THE LATE T. STUART  
BURNETT, A.R.S.A.

of “Le Matin” by Lemaire, of “Hounds” by Fremiet, of a delightful child group, “An Idyll,” by Rodin, and of “Modesty,” by Argenti, an Italian sculptor, the property of T. G. Young, Esq. Boucher’s splendidly realistic group of “Au but” attracts much attention from its imposing appearance. Dalou’s “La Paysanne,” Lanson’s “L’Age de Fer,” Suchetet’s beautiful “Byblis,” Roty’s medals, Rodin’s powerful busts of Victor Hugo and W. E. Henley, Esq., are of themselves sufficient to confer distinction on any exhibition.

As to the great value of the educational influence of such an exhibition of sculpture as the Glasgow International contains, there can be only one opinion, and the committee merit the thanks of both artists and amateurs both for the scheme they drew up and for the manner in which

they have carried out that scheme.

The names of the gentlemen who worked so hard to make the Fine Arts section of the Glasgow International Exhibition the success it is, are—Francis Powell, Esq., P.R.S.W., and ex-Bailie Crawford, joint chairmen; James Muir, Esq., convener of the Loan Committee; J. Carfrae Alston, Esq., convener of the Foreign Sale Committee; Joseph



IDYLL. BY A. RODIN.



THE PLEIADES. BY MISS E. HALSE.

Henderson, Esq. R.S.W., convener of the British Loan Committee; F. H. Newbery, Esq. convener of the Sculpture Committee; William Lang, Esq., convener of the Photographic Committee; William Smith, Esq., convener of the Art Union Committee; J. H. Downes, Esq., P. S. Dunn, Esq., John Wordie, Esq., and J. Honeyman, Esq., F.R.I.B.A. Alma



Tadema, Esq., R.A., as an honorary member of committee, assisted the foreign section; Messrs. Colin Hunter, A.R.A., and David Murray, A.R.S.A. were active members of the Loan Committee and helped to hang the pictures. Messrs. Hamo Thornycroft, R.A., and George A. Lawson, H.R.S.A., gave valuable aid in arranging the Sculpture Gallery.



## THE BISHOP'S CASTLE.

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THE Glasgow of to-day is essentially modern. The progress of the city has been so rapid, and the changes that have accompanied that progress have been so great, that all vestiges of the older life of the town have been practically obliterated. We have only the Cathedral and the old college gateway remaining with us as witnesses of the beginning of our existence, and they both stand practically apart from the engrossing interests that centre round the Exchange and the Broomielaw. Mr. Sellars therefore did a good deed when he restored in the Exhibition grounds an ancient building round which clung historic associations, and made it the home of an archæological collection, through which no Scotsman can wander without having his heart stirred to its inmost fibre.

The restoration of the Bishop's Castle is a reminder to us of the forces that gave birth to Glasgow. We owe our origin to religious spirit.

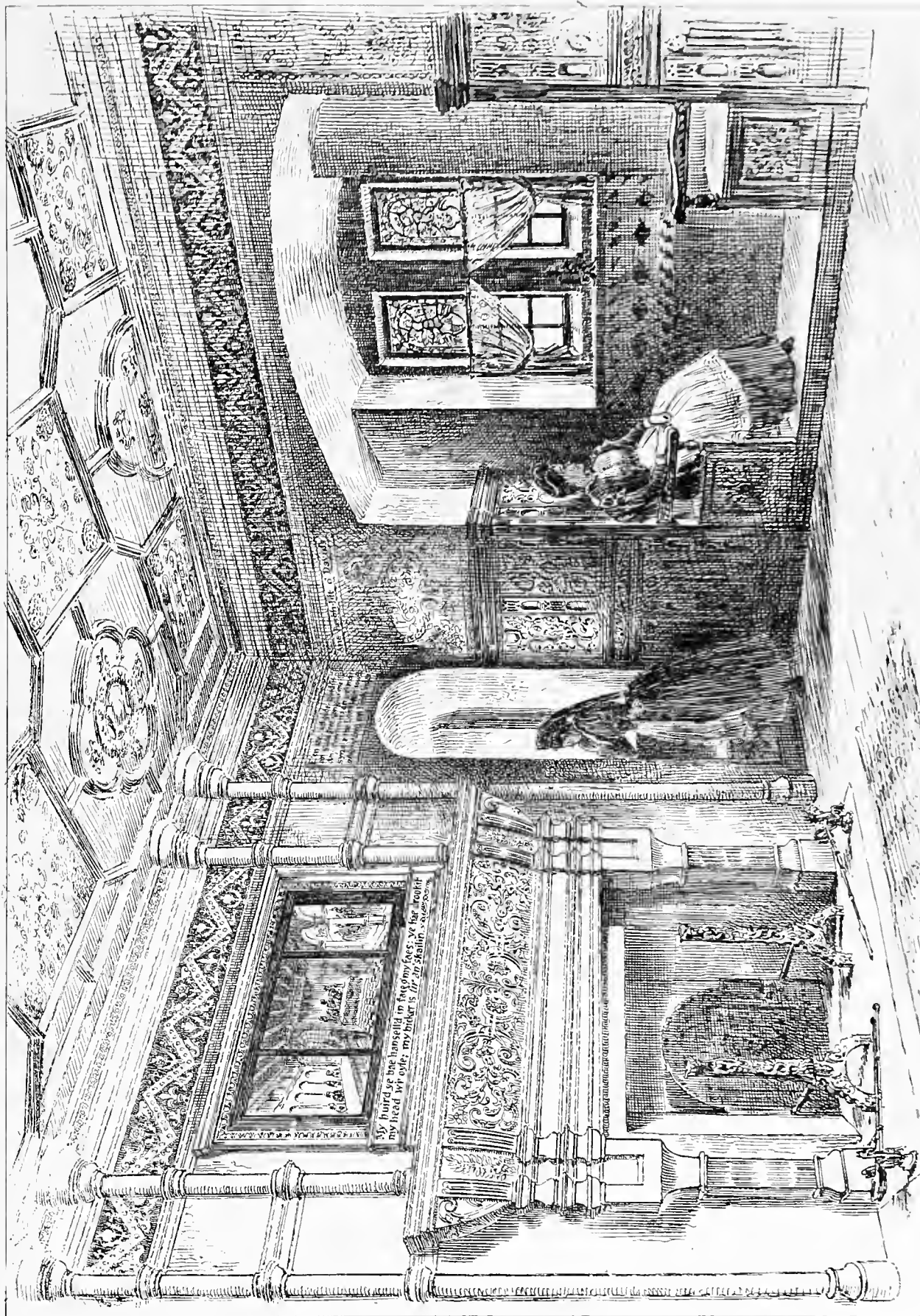
It was a missionary priest, and not a merchant, who laid the city's first foundations. Round the Cathedral Glasgow grew, and was known as the seat of a bishopric long



A WATCH OF  
MARY QUEEN OF SCOTS.



A HAND BELL OF  
QUEEN MARY'S.



My hand, as the handmaid in the room, my feet, as the handmaid  
my head, as the handmaid in the room, my feet, as the handmaid

W. H. Brown



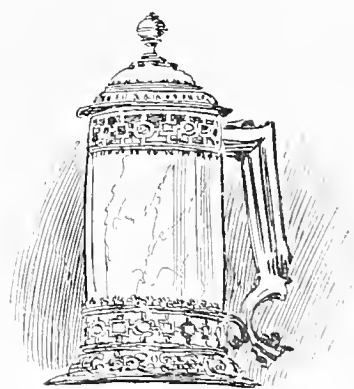
before she became famous as an emporium of commerce. The Bishop's Castle, built close to the Cathedral, was for centuries the residence of the dignitaries who held the see, and



A PORTRAIT OF MARY QUEEN OF SCOTS.

came to be in troublesome times—when bishops had not unfrequently to don armour—a place of some strength, and a tower of defence against irreverent and turbulent troublers of the Church's peace. After the Reformation the building crumbled to decay, and in the eighteenth century the Philistines of the day, bent on city improvements, used the stones as material wherewith to build new streets. In 1792 “all remaining vestiges of the edifice were swept away,” and the Royal Infirmary erected upon its site.

The imitation of antiquity has been very successfully carried out in the construction of the Bishop's Castle, and wood and paint and canvas have been so put together as quite to cheat the eye into a belief that it is a genuine old building. The situation is very picturesque, and the dark red building tones well with the fresh green of the trees. It is in the old Scottish style, which was developed about the time of the Renaissance, and in its characteristics demonstrated the influence of the close connection that then existed between France and Scotland. No such archæological collection has ever before been seen in Scotland and probably we shall never see its like again. It illustrates the most



QUEEN MARY'S CAUDLE CUP.



QUEEN MARY'S SPOON.

stirring periods of Scottish history and the forces that have made Scotland what it is. What visions of brave men and fair women we can conjure up as we wander through the Bishop's Castle! What memorials do we see on every side of knaves and heroes! What suggestions of romance and chivalry! What records of the country's glory, and of its weaknesses as well!

The heroic Bruce passes before us, with his devoted band of fellow heroes, who laid surely and strongly the foundations of Scotland's independence as a nation. We see evidences of the rise of trade and of municipal institutions, the slow evolving of order and settled society out of a chaos of semi-barbarism and almost perpetual warfare. The hapless Mary claims our attention, and in sight of the mementoes of her womanly instincts and of her great misfortunes we forget her sins and shortcomings. We have relics of the fierce religious struggles and persecutions that nearly wore the heart out of the long-suffering country. We stand before the plaid and the portraits of the young Chevalier, and in our ears sounds the plaintive burden of the songs in which a nation commemorated its devotion to a lost cause, and our hearts are touched even although our reason may not approve. It is a grand story that is told by the relics in the Bishop's Castle, and he would be a poor Scotsman indeed whose heart did not glow at the recital.

The Mary Stuart relics are alone sufficient to make the collection famous. Mr. Davison's illustrations of these and of other articles in the Bishop's Castle explain themselves.

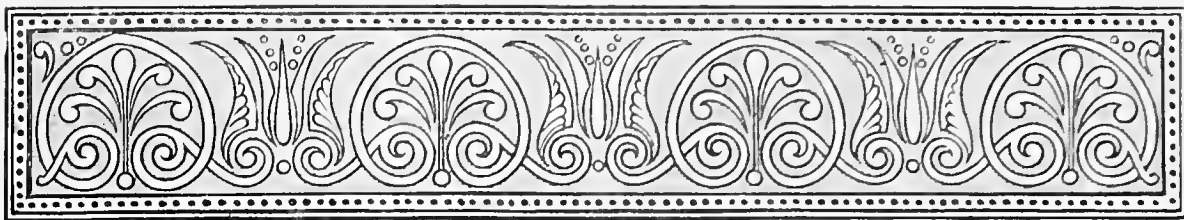
The convener of the Archæological Committee is David Murray, Esq., LL.D., and great praise is due to James Paton, Esq., of the Corporation Galleries, Glasgow, for the trouble he has taken to ensure the completeness of the collection.



THE ROYAL BUNGALOW







## HER MAJESTY'S VISIT.

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COL. MACPHERSON,  
OF THE ROYAL COMPANY OF ARCHERS.

THE Exhibition was opened on 6th May, 1888, by the Prince and Princess of Wales, who received, both in their progress through the city and in the Exhibition, a most hearty welcome. The sun shone bright upon the ceremony, and "all went merry as a marriage bell."

The great event in the subsequent history of the Exhibition has been the visit to it of Her Majesty the Queen.

Her Majesty came to Glasgow as the guest of Sir Archibald Campbell, Bart., and honoured him by staying at Blythswood House, near Glasgow. The Queen was accompanied by Prince and Princess Henry of Battenberg, the Grand Duke of Hesse, his daughter, Princess Alice, and his son, the Hereditary Grand Duke. Two visits were paid by Her Majesty to the Exhibition, the first, a state visit, on Wednesday, 22nd August, and the second, a private visit, on Friday the 24th. On both occasions the

Queen inspected several departments of the Exhibition, including the Fine Art

Galleries, the Women's Industries Section, the Indian Section, the Artisan Section, Colonial Courts, &c.

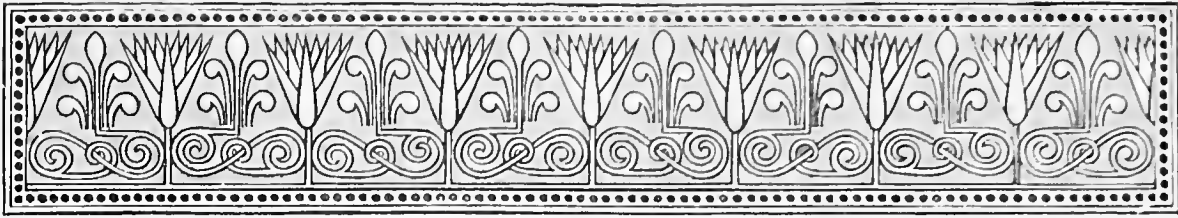
A throne was erected in the Grand Hall, from designs by Mr. Sellars, and on the occasion of the state visit, after Her Majesty had arrived at the Exhibition, she walked in procession from the Grand Entrance to this throne, where she received addresses and expressed her gratification with the proceedings.

The honorary secretaries, honorary treasurers, conveners and sub-conveners of committees, and officials were presented to Her Majesty in a body at the Grand Entrance, and afterwards at the throne. Bailie Dickson and Bailie Shearer (the vice-chairmen), H. A. Hedley, Esq. (manager), Lieut.-Colonel Cunningham (secretary), and James Sellars, Esq. (architect), were specially presented.

As Her Majesty had not been in Glasgow since 1849 she was loyally welcomed. The main streets were gaily decorated; the crowds were enthusiastic; the weather was fine; and the visit, from first to last, was a happy and notable event in the history of the city.

In connection with the visit of Her Majesty, a portrait is given of Colonel Macpherson, a Crimean hero, and one of the Royal Company of Archers, who act as the Queen's body-guard in Scotland. This is the oldest Archers' Society in Great Britain, its establishment dating from 1676, and enrolled among its members are representatives of all the best families in Scotland. The Captain-General, always a nobleman of high rank, is Gold Stick for Scotland. The Duke of Buccleuch at present fills the office, and on the occasion of the Queen's visit exercised the right conferred by charter in 1703 of presenting to Her Majesty three arrows, in token of their position as her body-guard.

In the Kelvingrove Museum, which is included in the grounds, are displayed by the gracious consent of Her Majesty the magnificent presents sent from all quarters of the world to the Queen on the happy occasion of the "Jubilee." They have been a source of deep interest to visitors.



## PERSONAL.

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MR. FRANCIS POWELL, R.W.S., P.R.S.W.,  
JOINT CHAIRMAN OF THE FINE ARTS  
COMMITTEE.

THE organisation and management of an Exhibition are very simple matters—to those who have never been engaged in either. We all know how it is done, and if we do not, the wiseacres who write letters to the papers are quite ready to give us hints. You simply resolve to have an Exhibition, then you wave a magic wand and the Exhibition is ready with everything in its proper place, you sit at the receipt of custom for some six months, then you wave the magic wand again, and presto! the Exhibition is over. It is quite easy, the whole thing from beginning to end, and could of course be very much better done if the busybodies who contribute “letters to the Editor” had only been consulted from the first.

The executive and officials of an Exhibition can tell a different tale, and they know the hard work, the anxious cares, the irksome responsibilities that are the lot of those who have upon their shoulders the weight

of such an undertaking. Mr. Davison gives the portraits of several who have borne "the heat and burden of the day" in connection with the Glasgow Exhibition.

Sir Archibald Campbell Campbell, Bart., of Blythswood, the president of the Exhibition, has done yeoman service. Sir Archibald, who is descended from the house of Douglas, than which there is none more famous in Scotland, was bred a soldier. He went through the campaign in the Crimea, and was there severely wounded. He retired from the army, and settling at his house of Blythswood, near Glasgow, has



MR. J. L. MITCHELL,  
CONVENER OF THE ADMISSION, TRAFFIC,  
AND EXCURSION COMMITTEE.

been for years identified with all that is best in the life of the district. He is a staunch Conservative, and has fought several gallant political fights on behalf of his party. At present he is M.P. for Renfrewshire, and is likely long to remain so, if sterling worth and manly straightforwardness have any weight with the constituencies of to-day. Sir Archibald is an accomplished scientist, and at the Inventions Exhibition received a gold medal for his inventions. In the Glasgow Exhibition he is an exhibitor of a magnificent equatorial telescope, with variable clock motion, made from

his own designs, and of a heliostat, a micrometre, and other ingenious instruments, all invented by himself. He is Grand Master Mason of Scotland, and received the degree of LL.D. from Glasgow University in 1888.

At the present moment there is not a more popular man in Glasgow than the Lord Provost, Sir James King, Bart. He has won the goodwill of the citizens by his devotion to the interests of the town, his administrative ability, and his genial kindly nature. He is a native of Glasgow and the head of the great chemical manufacturing

firm, the Hurler & Campsie Alum Company. Every one in Glasgow hailed with delight the news of the Queen having conferred a baronetcy upon him on the occasion of her visit to the Exhibition: it was indeed a well-merited honour. In 1879 the University Senate appointed him Dean of Faculties of the University, and made him an LL.D.

Bailie J. H. Dickson, joint vice-chairman of the executive, has been for many years honourably associated with the municipal life of Glasgow. He retired from business about twelve years ago and entered the Town Council. He was a magistrate for six years and has been a member of most of the committees. As convener of the Watching and Lighting Committee, as a member of the Clyde Trust, as a director of the Merchants' House and of the Western Infirmary and other charitable institutions, he has devoted himself for the past twelve years to the service of the community, and has worked on behalf of the city most indefatigably and ungrudgingly.



MR. WALTER WILSON,  
PRINTING AND ADVERTISING COMMITTEE.

Bailie Shearer, Mr. Dickson's colleague in the vice-chairmanship, possesses a hearty genial nature, and has shown himself untiring in his determination to make the Exhibition a success. Early and late he has looked after its interests and been unwearied in its service. He was identified with the enterprise from the beginning, and his exertions have materially contributed to its success. To him is due the proposal that the Exhibition should be international and not national.

As joint chairman of the Fine Arts Committee ex-Bailie Crawford has proved himself the right man in the right place. His business tact, his knowledge of men and affairs, his energetic and kindly nature have been of the utmost service to the Fine Art

Section. Mr. Francis Powell, R.W.S., is Mr. Crawford's colleague in the chairmanship of the Fine Arts Section. Mr. Powell has earned a distinguished reputation as a water-colour painter. He is a member of the Old Society in London and is president of the Royal Scottish Society of Water-Colour Painters—a society which owes very much of its success to the practical interest he takes in its welfare. He and Mr. Crawford have gone hand in hand in promoting the success of the Fine Art Section.

Mr. H. A. Hedley, general manager of the Exhibition, came to Glasgow with a large experience of similar undertakings. While quite a young man he was appointed in 1883 superintendent of the deep-sea division of the Fisheries Exhibition, London, and afterwards assistant general superintendent of the whole Exhibition. In the International Health Exhibition of 1884, and in the Inventions Exhibition of 1885, he also acted as assistant general superintendent, and had several special departments under his sole charge. He was manager of the Edinburgh Exhibition of 1886, and was unanimously appointed general manager



MR. CHARLES H. SELIGMANN,  
FOREIGN COMMISSIONER.

of the Glasgow Exhibition when the scheme took definite shape. Mr. Hedley is by both training and nature well qualified for the post he fills. To large experience he adds decision of character and great organising power. He thoroughly understands what is required to make an Exhibition a success, and having always the courage of his opinions, has been able to guide the various committees in the right path. He has carried out difficult and arduous duties with conspicuous success. Mr. Thomas Hedley, B.A., has been a most efficient assistant manager.

Lieut.-Colonel W. M. Cunningham, the popular secretary, is what we call in Scotland "a son of the Manse." His father, the Rev. Dr. Cunningham, is one of the most distinguished clergymen of the Church of Scotland. Formerly parish minister of Crieff, he is now principal of St. Andrew's University. Lieut.-Colonel Cunningham belongs to the legal profession, and outside of his professional duties is best known from his long connection with and the services he has rendered to the Volunteer force. He entered as a private and is now lieutenant-colonel of the 1st L.A.V. He takes a keen interest in military matters and has initiated several useful reforms. His contributions to the literature that deals with volunteer organisation are of great value, and their publication has been productive of most beneficial results. He is regarded as one of the most efficient volunteer officers we have in the West of Scotland.

Mr. Alfred Brown, the treasurer, is a native of Glasgow, and was educated at Stuttgart and Paris. Mr. Brown has won a reputation as a naturalist. He is the author of the "Monograph of the Mollusca of the Firth of Clyde," which is now recognised by zoologists to be the standard book on the subject. As a specialist he



MR. H. ANTHONY HEDLEY,  
GENERAL MANAGER.

has been often consulted by those who have to do with "Fishery Commissions," and has written many papers on various natural history subjects, some of which have been reprinted in recent Blue Books.

Mr. John M. Macleod, C.A., acts as auditor of the Exhibition. He is a son of one of Scotland's distinguished sons, the late Rev. Dr. Donald Macleod.



LIEUT.-COLONEL W. M. CUNNINGHAM, SECRETARY.

I have already spoken of the good work done by Mr. James Sellars as architect of the building. Mr. Sellars' name was made in Glasgow long prior to the starting of the International Exhibition. Included in the grounds of the Exhibition is the Stewart Fountain, which was designed by Mr. Sellars when he was quite a young



man and all unknown to fame. Competitive designs for this fountain were invited, and Mr. Sellars was the successful competitor. His name came at once before the public. He is a partner of the firm of Campbell Douglas, and Sellars, and the author of many of our finest public buildings, clubs, &c. His assistant in carrying out his Exhibition designs is Mr. J. Keppie. Mr. A. Shand is clerk of works, and his responsibilities have been exceedingly heavy.

With Mr. Sellars is associated Mr. Barr as engineer of the Building. Mr. Barr's great experience and practical knowledge have been of immense service.

A portrait is given of Mr. R. B. Shaw, the principal contractor, who has erected the building in a very conscientious and workmanlike manner and with marvellous celerity, and one of Mr. John Muirhead, the measurer, who has had most important duties to fulfil.

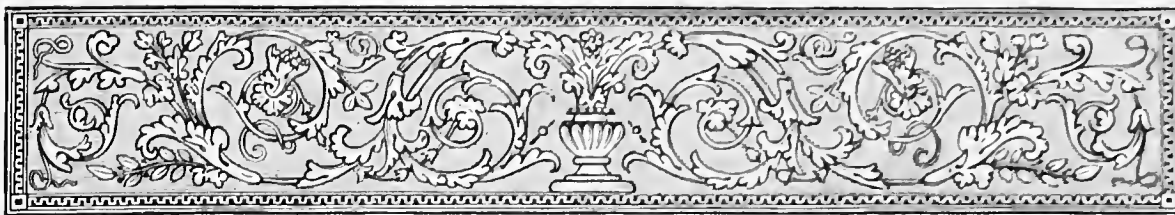


MR. ALFRED BROWN, TREASURER.

Among the many who have as committee men done good service to the Exhibition it becomes difficult to single out individuals for special praise. Mr. Davison would like to have a whole volume of portraits of those who have by their unselfish sacrifice of their time contributed to the success of the Glasgow Exhibition. But the limits of space are inexorable. He has given portraits of three gentlemen who deserve well of the public of Glasgow—Bailie Simons, convener of the Entertainments and Refreshment Committee, Mr. J. L. Mitchell, convener of the Admission, Traffic, and Excursion Committee, and Mr. Walter Wilson, who has been an active member of the Printing and Advertising

Committee. These three committees really represent the labour that had to be carried on so far as the outside public are concerned after the Exhibition had been opened. The crowds that fill the building and the grounds are sufficient evidence that the gentlemen whom I have named have done their work in an admirable manner. Glasgow has good reason to be grateful to them.

Mr. Charles H. Seligmann, whose portrait is given, and who belongs to a family well known in both business and music in Glasgow, acts as Commissioner for the Foreign Exhibitors, to which post he was appointed by a unanimous vote of the Consular Corps of Glasgow.



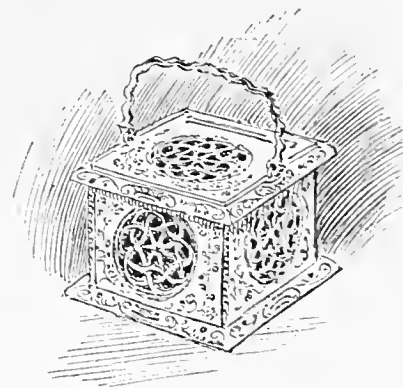
## AMUSEMENTS.

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HERE can hardly be a doubt, although perhaps the bold statement of the truth may not be acceptable in every quarter, that the great majority of those who visit an Exhibition go there to be amused rather than to be instructed. The executive of the Glasgow Exhibition have shown themselves alive to this, and have endeavoured—and successfully endeavoured—to make the show attractive.

Of the grounds, as I have already said, the most has been made. The sloping banks, the level plateaus, the river Kelvin, are all pleasing features in a varied scene, and adapt themselves naturally to the hand of the designer who wishes to form them into promenades and places of recreation. Across the stream there rises from among the trees the red pile of the Bishop's Castle, to all appearance weather-stained and venerable. “Why, when they were clearin’ the grund, did they no tak doon yon auld building?” remarked the other day a matter-of-fact country visitor. On the Kelvin there glide steam and electric launches, and a gondola with two gondoliers, brought all the way from St. Mark’s city by the sea. Most successful aquatic sports have been

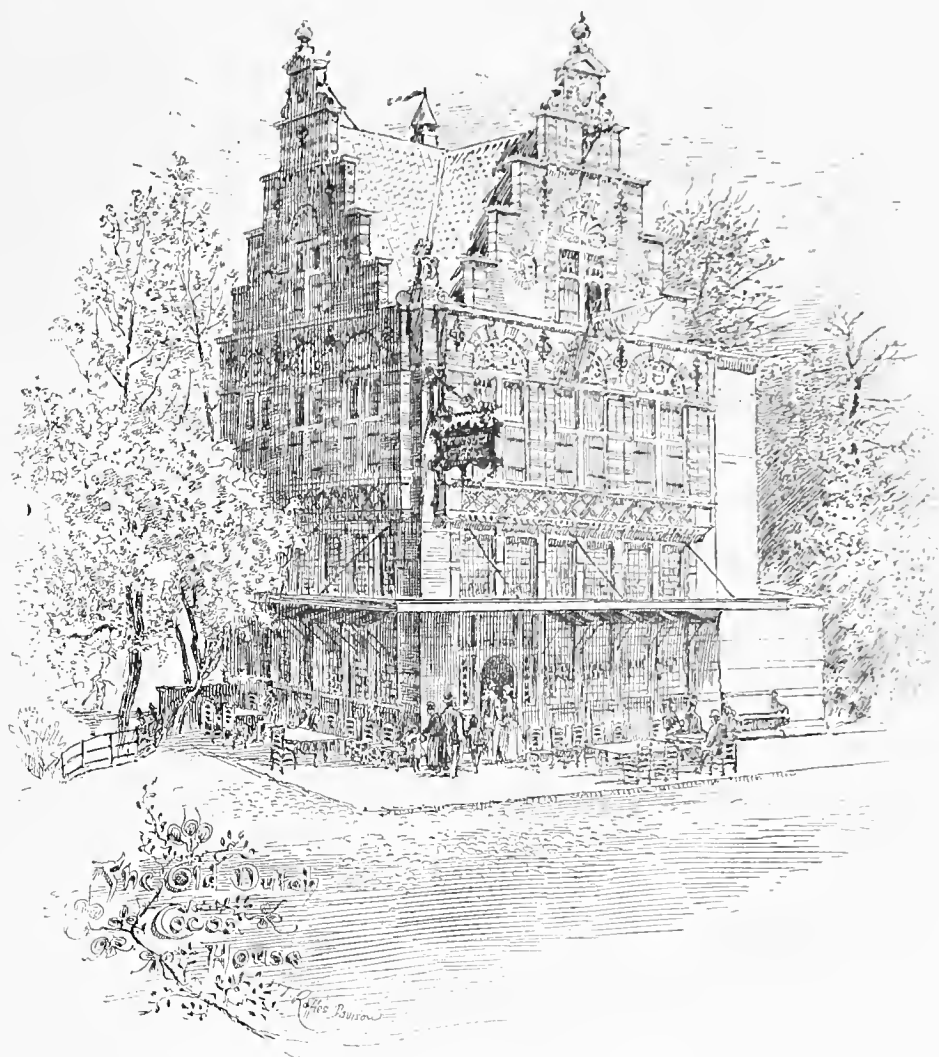


AN OLD DUTCH FOOT WARMER.

held in the Kelvin, and swimmers have not been afraid to breast its flood after they have received the assurance that as soon as they quit the stream they will be well washed down with pure Loch Katrine water. There is a balloon that, under the charge of Signor Balleni, makes frequent captive ascents in the interests of the Waterbury Watch Company, and a switchback railway that has been patronised by thousands of travellers who love to snatch a fearful joy, and always look happiest when it is all over. Two band kiosks stand in the grounds, and here, and in the Grand Hall, the musical entertainments take place. Glasgow happens to be particularly rich in excellent choirs, a circumstance largely traceable to the influence of Mr. H. A. Lambeth, the city organist, who gave music an immense impetus in Scotland when he went there thirty-five years ago. When the Exhibition was opened the Choral Union sang "The New Covenant," an ode written for the occasion by Mr. Robert Buchanan, and set to music by Dr. A. C. Mackenzie. This association was followed at intervals by the Paisley Choral Union, the West of Scotland Choral Union, and other similar organisations. Besides inviting these various choirs and providing a resident military band, the Executive of the Exhibition arranged for visits from the bands of the Royal Artillery, the Royal Engineers, the Seaforth Highlanders, the Queen's Own Cameron Highlanders, the Royal Horse Guards (Blue), the Marines, the Scots Guards, the Grenadier Guards, and other well-known military orchestras, some of them possessing a string band in addition to the usual wood and percussion instruments. Foreign military bands were admirably represented by the Belgian Guides, conducted by Capt. Fred. Staps, and the Bavarian Field Artillery, under Herr Carl Carl. The two foreign conductors became immensely popular in Glasgow, and Mr. Davison has fortunately succeeded in securing good likenesses of both.

Two or three flower shows have been held, and the Grand Hall never looked better than when it was filled with ferns and all manner of green and many-coloured plants and

luscious fruits. For those who have sporting tendencies two mimic jungles have been fitted up, where hares and rabbits and many hued birds and larger game fierce of aspect—all made, I think, of tin, and as like nature as possible—disport themselves for ambitious



THE OLD DUTCH COCOA HOUSE.

huntsmen to shoot at, at one penny per shot. Had Tartarin had such a happy hunting ground close to his hand, he would never have quitted Tarascon to chase the lion on Algerian plains.

The architect has studded the grounds with buildings akin in style to the Exhibition

itself. Two oriental kiosks are devoted one to Mr. Assafrey, where all manner of fanciful bonbons and preparations of sugar and chocolate and ices are sold, and the other to Mr. Howell, where the smoker can purchase tobacco in all its varied forms, and consume it, too, in a very luxurious and comfortable divan.

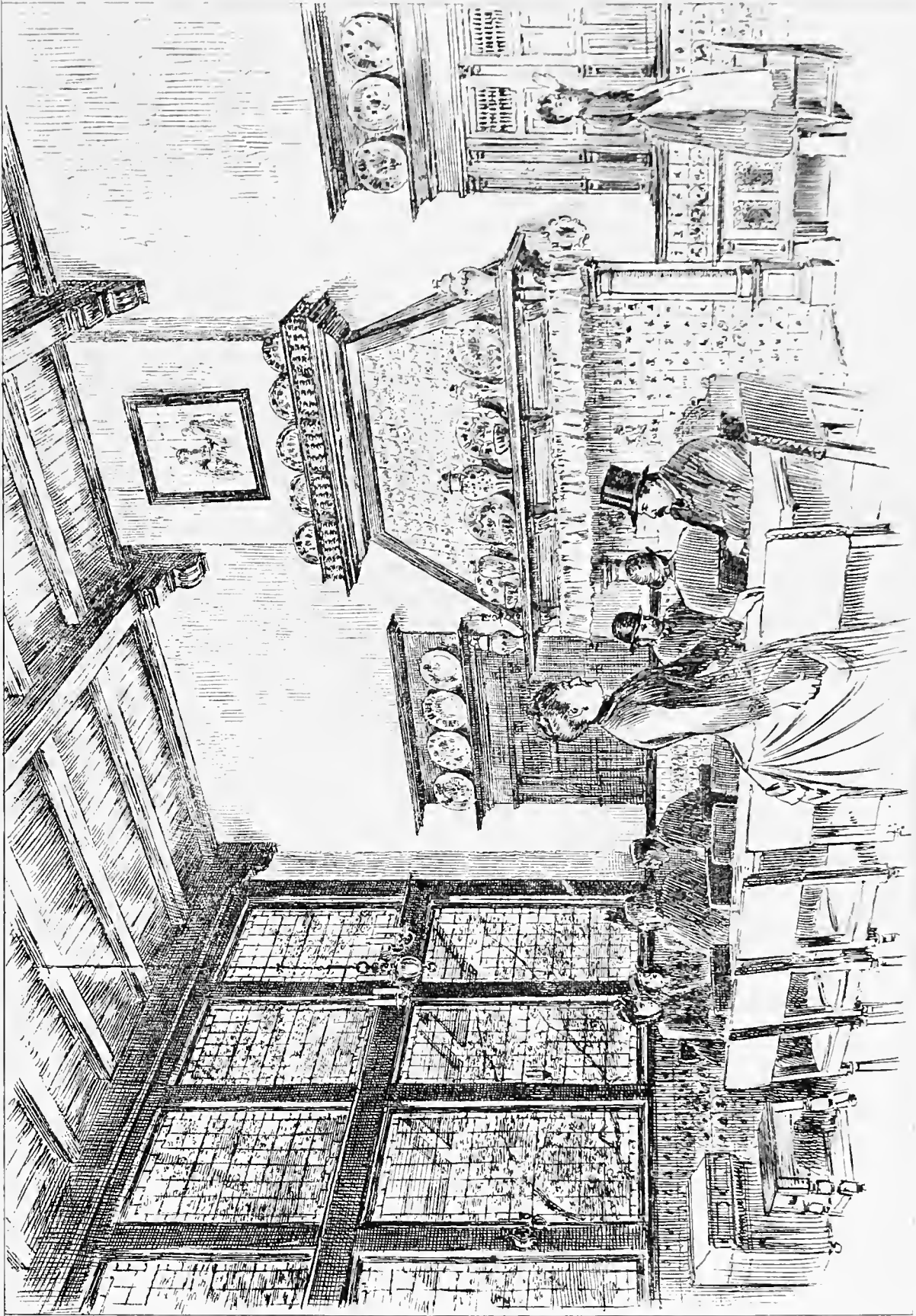
"The Bungalow" restaurant and dining rooms, owned by Mr. Mackenzie, Messrs. Lyon's "Bishop's Palace Café," the Ceylon Tea House, and the Indian Tea Rooms, are all



OLD URN IN THE COCOA HOUSE.

picturesque features of the scenery in the grounds, and most useful "houses of call" for those who, being faint and weary, require refreshment. At the Glasgow Exhibition, just as at other Exhibitions, there is always a number of people who are faint and weary.

A very interesting refreshment building close to the Kelvin is the reproduction of an old Dutch cocoa-house, belonging to Messrs. C. J. Van Houten and Zoon, and in charge of Madame Van Heukelum. Both externally and internally this house is in the style

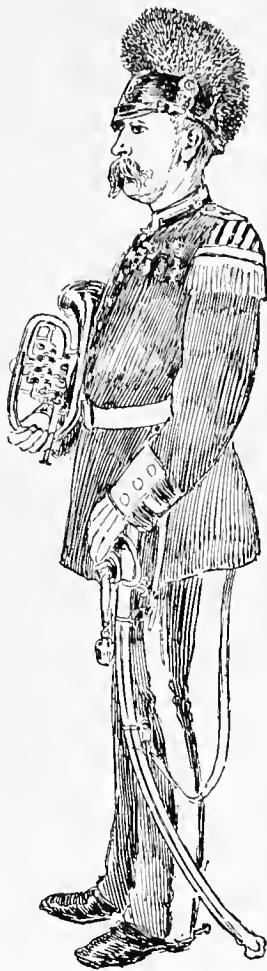


THE COCOA HOUSE - INTERIOR





of the beginning of the seventeenth century. The building and its contents were brought from Holland. The tiles, the wood-work, the furniture are all more than three hundred years old. Quaint survivals of old Dutch customs are shown—a sleigh with the date 1695, a ladies' foot warmer (which held fire inside, and was useful in church), a bed



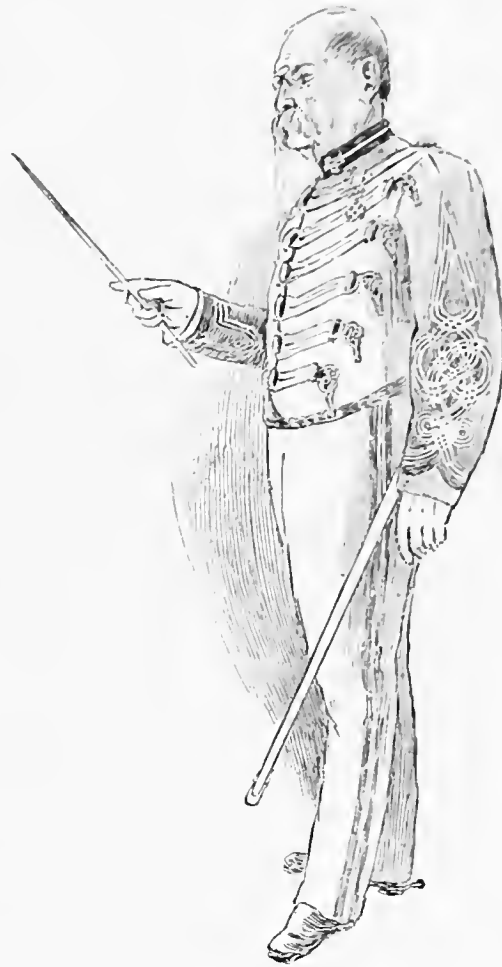
HERR CARL CARL,  
BANDMASTER OF THE 4TH ROYAL  
BAVARIAN FIELD ARTILLERY.

of oak in wonderful preservation, hand-painted screens, tables, sconces, plaques, &c. It is a most interesting room, and every detail has a character of its own.

In the Recreation Ground sports are held; military tournaments and cricket matches have

taken place, and football is played. A friend of mine, to whom football even in English is a mystery, tried at the Recreation Ground to explain his rather indefinite idea of the game to a Frenchman, who knew no language but his own. My friend broke down. "The half-back" was too much for him. "Demi-dos" was meaningless.

At the date on which I write over four millions of people have visited the Exhibition. In attendance-numbers we have put all Exhibitions held out of London in the shade.



CAPTAIN STAPS,  
BANDMASTER OF THE BELGIAN GUIDES.

The heart of Mr. Grant, the energetic "superintendent of admissions," is rejoiced, and all Glasgow rejoices with him. The Exhibition is all our own, and each citizen feels as if he had a personal interest in its success. We all do not, however, emulate the self-denying example of the earnest-minded season ticket holder, who, intent only on helping

to beat the record at Manchester, spends his days in passing over and over again through the turnstile. I have never seen this gentleman myself, but I am told he exists. Manchester people firmly believe in him.

We have had many wet days this summer, but we have had many "sunshine moments" too in which to rejoice and be glad. At all such times the scene in the grounds is bright and exhilarating. The sun sparkles on the river and the gliding boats, and plays in a thousand rainbows through the fountain spray; the music of the band floats upon the air, gaily dressed promenaders pass too and fro; the picturesque costumes of the dusky-faced waiters from the Bungalow and the Ceylon Tea House give variety and unexpected notes of colour to the ever-shifting masses of the crowd; the domed and minaretted buildings glisten and glow in the light. It is a picture for a sympathetic artist's

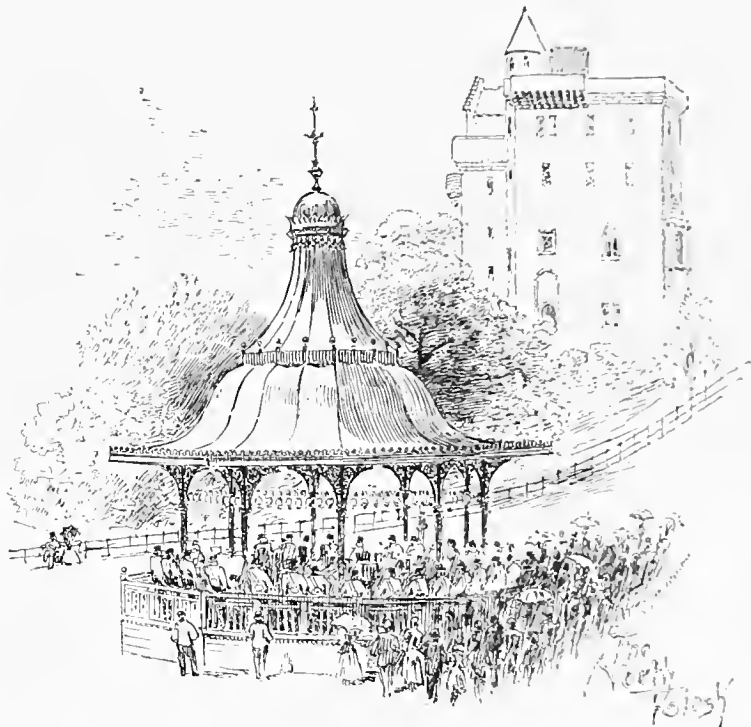


A SCOTCH PIPER.

brush, and artists have not been slow to appreciate its beauty. The grounds are dotted on bright days with busy sketchers. A week or two ago one lady sat in the open air near to the Bishop's Castle on work intent. A crowd of course was round her, and at last an old countryman, whose heart was bigger than his experience, stepped gravely forward and laid a penny in the lid of her tin colour box.

It is at night, however, that the place blooms into full glory. The electric light shines brilliantly, the many-coloured waters of the fairy fountain climb in palpitating and ever-changing jets into the dark sky, and bridges and walks and trees are outlined with rows of various tinted lights. Fireworks complete the effect, and rockets burst "aloft the night" in glittering showers, and, in a glare of red or green, the buildings, the college tower, the trees, the crowd start out of the darkness into weird outline and half-defined form, and then, a moment seen, again vanish into darkness. Sober-minded Glasgow people can hardly believe their senses. On the banks of Kelvin are displayed the glamour and the splendour of a Continental fête.

The Exhibition draws to a close, and the Glasgow people are wondering what they will do when it is over. Soon their accustomed place of meeting, with all its stores of amusement and instruction, shall be "as a tale that is told;" but not so quickly shall pass away the lessons it has taught and the new forces it has called into existence.



LONDON:  
PRINTED BY J. S. VIRTUE AND CO., LIMITED  
CITY ROAD.

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